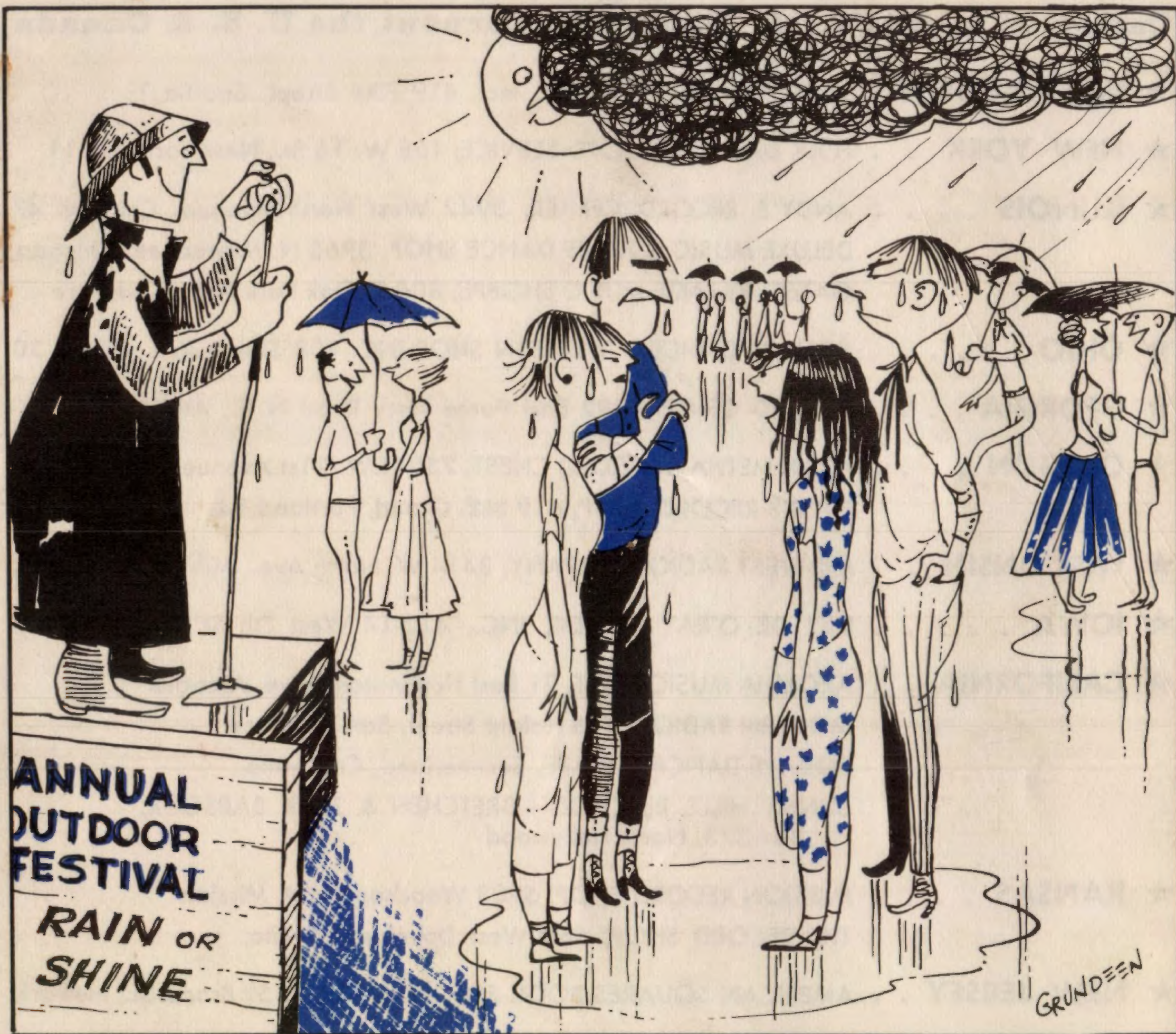


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**Record:** Shaw X-87 and Dot 15066

**Position:** Partners facing, both hands joined, and M's back to COH. Opp. footwork.

- 1-2 Side, Close, Side, Touch; Side, Close, Cross, —;**  
Step to side in LOD on L (W's R), close R to L, step L to side again, Touch R beside L; step to side in RLOD on R, close L to R, cross R over L and hold.
- 3-4 Turn Away, 2, 3, Brush; Around, 2, 3, Brush;**  
Release hands and turn away from partner (M to L, W to R), LRL brush; RLR brush; to make one full turn. FACE partner and rejoin both hands.
- 5-8 Side, Close, Side, Touch; Side, Close, Cross, —;**  
Turn away, 2, 3, brush; around, 2, 3, brush; Repeat meas. 1-4, end in CLOSED POSITION, M's back to COH.
- 9-12 Two-Step; Two-Step; Step, Close, Step, Brush; Step, Close, Step, Brush;**  
In closed pos., two revolving two-steps turning once around. Release M's L & W's R hand. Semi-open pos. M leaves R arm around W's waist. W leaves L arm an M's shoulder, face LOD, step fwd L, close R to L, step fwd L, brush R fwd. Repeat starting R.
- 13-16** Repeat measures 9-12
- 17-18 Heel, Stand, Toe, Touch; Heel, Stand, Point, Point;**  
Touch L heel in front (W touch R heel), and lean back, step on L beside R, touch R toe in back lean well fwd, touch R toe beside L; touch R heel in front and lean back, step on R, point L to the side and fwd.
- 19-20 Step, Close, Step, Brush; Step, Close, Step, Brush;**  
Repeat measures 11-12.
- 21-24 Heel, Stand, Toe, Touch; Heel, Stand, Point, Point; Step, Close, Step, Brush; Step, Close, Step, Brush;**  
Repeat measures 17-20
- 25-28 Side, Behind, Side, Brush; Side, Behind, Side, Brush; (pivot) Side, Behind, Side, Brush; Side, Behind, Side, Brush;**  
Release hands and step to COH on L (W steps twd wall on R), step behind on R, step to side on L, brush R; REPEAT on R moving twd partner, turn to face on brush. With arms out at sides in "Butterfly" position and moving in LOD, step to side on L, step behind on R, step to side on L, brush R; Repeat on R moving RLOD.
- 29-32 Two-Step, Two-Step; Twirl, 2, 3, 4;**  
In CLOSED POSITION, two revolving two-steps turning once around. As M takes four walking steps L R L R, in LOD, W twirls under her own R and M's L arm. Maneuver into starting position and repeat dance two more times. End with a bow.

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## CALENDAR OF SQUARE DANCING EVENTS

- Apr. 4—Lubbock Square Dance Federation  
Dance, V.F.W. Hall, Lubbock, Texas.
- Apr. 5-6-7—Yuma Square Dance Festival  
Yuma, Arizona.
- Apr. 6—N.E. Okla. Dist. Festival  
Fairgrounds Arena, Tulsa, Okla.
- Apr. 6—Alabama Jubilee  
Munic. Audit., Birmingham, Ala.
- Apr. 6—1st Ann. Kansas Round Dance Fest.  
Emporia, Kansas
- Apr. 7—Boots & Sandals Ann. Birthday Jamb.  
Cottage Grove, Ore.
- Apr. 7—Merry Mixers 3rd Ann. Festival  
Gayla Ballroom, Independence, Iowa
- Apr. 12—Spring Dance  
Slackwood School, Trenton, N. J.
- Apr. 13—North Central Okla Dist. Fest.  
Audit., Arkansas City, Kansas
- Apr. 13—Virginia Folk Festival  
Charlottesville, Va.
- Apr. 13—6th Ann. Assn. Festival  
Springfield H.S., Battle Creek, Mich.
- Apr. 18—Lubbock Square Dance Federation  
Dance, V.F.W. Hall, Lubbock, Texas.
- Apr. 19-20—Greenlee Prom. Ann. Spring Fest.  
Morenci, Arizona.
- Apr. 26—7th Annual Jude & Dames Jamboree  
Foster Park, Chicago, Ill.
- Apr. 26-27—2nd Ann. Las Vegas Festival  
Las Vegas, Nevada
- Apr. 26-27—Kansas State Festival  
Munic. Audit., Topeka, Kansas
- Apr. 26-27—Ann. N.W. Festival and  
Fiddlers' Cont., Weiser, Idaho
- Apr. 27—8th Ann. Spring Festival  
Ryan Airport Gym, Baton Rouge, La.
- Apr. 27—Spring Festival Warm-Up Dance  
Hotel Utah, Salt Lake City, Utah
- Apr. 27—10th Ann. YMCA Ohio-West Va.  
Fest., Central YMCA, Akron, Ohio.
- Apr. 27—N.W. Okla. Dist. Festival  
Amer. Legion Hall, Enid, Okla.
- Apr. 27—Showboat Cruisers Annual Reunion  
Dance, Pacific Grange Hall, bet. Astoria &  
Seaside, Ore.
- Apr. 28—Cleveland Callers' Assn. Spring  
Fest., Merrick House, Cleveland, Ohio.
- May 2-4—Fontana Swap Shop  
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- May 3—Mid-State Festival  
Natl. Guard Armory, Columbus, Nebr.



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Dance, Miami Beach, Fla.  
May 4-Central Okla. Dist. Jamboree  
Munic. Audit., Oklahoma City, Okla.  
May 4-5-6th Ann. All-Illinois Square &  
Round Jubilee, St. Theresa's Big New Gym,  
Decatur, Ill.

May 10-11-9th Spring Festival  
Coliseum, Houston, Texas.  
May 17-18-9th Ann. Festival  
Ak-Sar-Ben Coliseum, Omaha, Nebr.  
May 17-18- Colo. State Square Dance Assn  
Festival, City Audit., Denver, Colo.  
May 18-Cotton Carnival Square Dance,  
Memphis, Tenn.  
May 18-19-Illinois Callers' Assn. Swing-Ding,  
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May 18-N. C. Fed. State Festival,  
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## HAWAIIAN HOEDOWN

By Hon Wa Wat, Honolulu, Hawaii

Aloha and greetings from all the dancers in  
Hawaii!

The Hawaii Federation of Square Dance  
Clubs started the year off with a bang by  
presenting their Quarterly Roundup on Janu-  
ary 19. Held at Booth Center, the dance  
turned out very well, despite inclement  
weather. Music was furnished by the Reno  
Ramblers while Dick Weaver and Irving Smith  
shared the M.C. honors. Calling besides were  
Irving Smith, Leon Swackhamer and Hon Wa  
Wat. Guest callers were husband-wife team, Al  
and Clara Taylor from Laguna Beach, Calif.

On February 15 was the Annual Adult  
Square Dance Jamboree sponsored by the  
Board of Public Parks and Recreation. Booth  
Center was again the scene and the Reno  
Ramblers again the music. M.C. was Hon Wa  
Wat, joined in calling by Dick Weaver, Irving  
Smith, Leon Swackhamer and Al Cuda. Again  
the guest calling spot was held by a husband-  
wife team—this time Jack and Betty Del  
Rosario from the California Bay Area.

Booth Center is fast becoming a popular  
place with local square dancers, as you can see.  
One of the reasons is that the hall is not en-  
tirely enclosed. Two sides are open. Another  
reason is that in the rear of the hall are a  
kitchen and refreshment room. The only ad-  
verse circumstance is that the hall is already  
becoming too small for the numbers of dancers.

Two new clubs have recently joined the Ha-  
waii Federation. These are McCully Calabash  
Cousins and the 85 Squares. The former is  
sponsored by the Honolulu Board of Recrea-  
tion; the 85 squares is composed of personnel  
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Cuda is caller.

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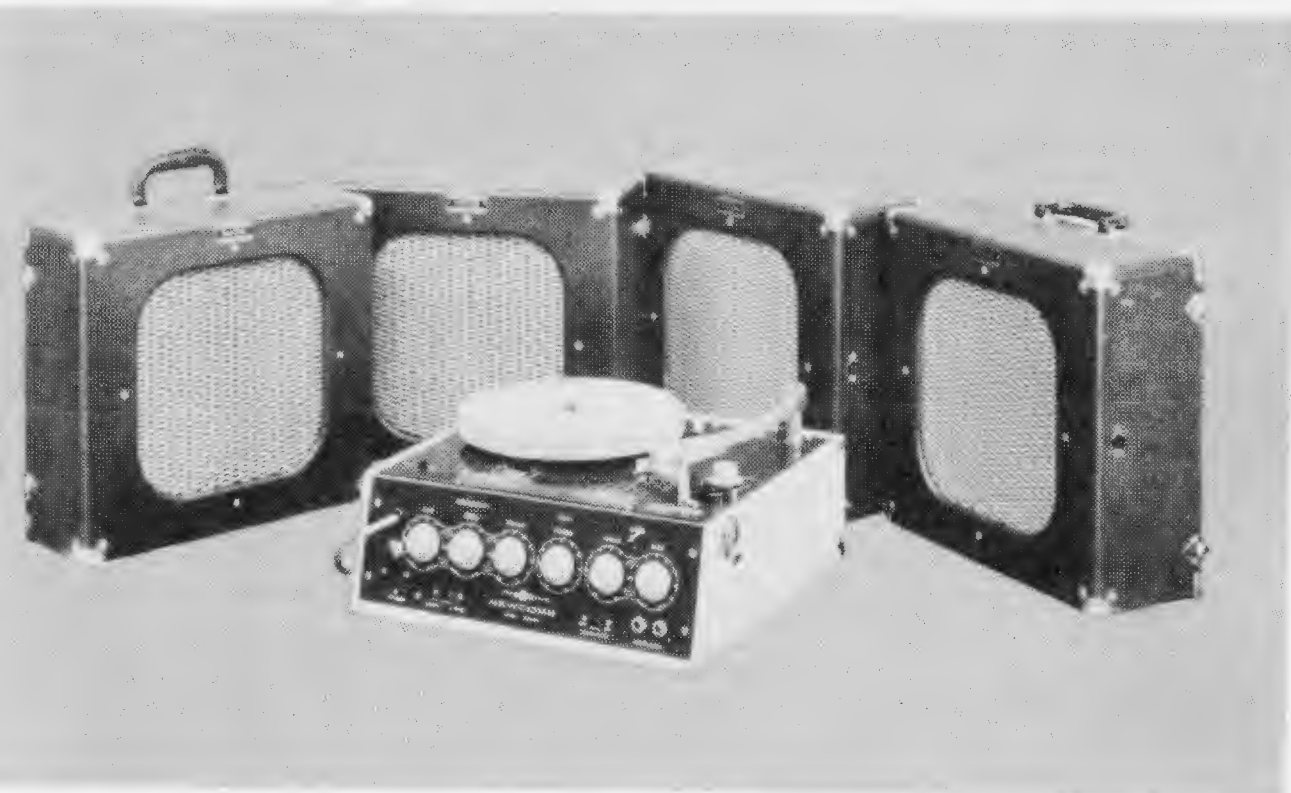




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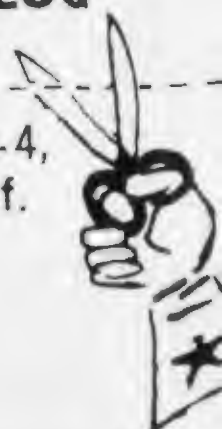
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South Texas Square Dance Assn., Corpus Christi, Texas ....	183.51
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Readers assume, most flatteringly, that we at Sets in Order "know everything" when it comes to square dancing. Well, we try. But comes the time when we have to holler "Uncle" on this Knothead situation. The Knothead is growing apace and we get dozens of inquiries, requests for forms, etc. We don't have said forms but we can tell you where to get 'em. The daddy of it all is Ray Lang, 3051 W. 56th St., Apt. #2, Seattle 7, Wash. Californians write Ed Ferrario, Square Dance — Where?, 2234½ Santa Clara, Alameda, Calif. These two do know everything!

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### SQUARE DANCE CAMP LISTING (Continued from page 8)

Aug. 25-Sept. 1—Camp Suzie Q—Square Acres, East Bridgewater, Mass. Dick Forscher, Earle Johnston, "Pappy" Heiers, Chet Smiths, Dud Briggs, Edith Murphy, Howard Hogue. Write: Square Acres.

Aug. 26-Sept. 2—7th Ann. N.E. Square & Folk Dance Camp—Camp Becket in Berkshires, N. Y. Write: Warren Scott, Boston YMCA, 316 Huntington Ave., Boston 15, Mass.

Aug. 30-Sept. 2—Interlaken Dance Camp, Croydon, N. H. Bob Brundages, Neil Bardens. Write: Interlaken, address above.

Sept. 1-8—Labor Day Camp—Square Acres, East Bridgewater, Mass. Joe Lewis, "Pappy" Heiers, Edith Murphy, Howard Hogue, Write: Square Acres.

Sept. 2-8—Interlaken Dance Camp, Croydon, N. H. Bob Brundages, Neil Bardens. Write: Interlaken, address above.

### BOGAN Records Presents:

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1104—**I SAW YOUR FACE IN THE MOON**, Caller: Charley Bogan, Flip instr., Key Bb

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1101—**BO WEEVIL**, called by Nathan Hale, Flip instrumental, Key Bb

1102—**SMILE DARN YOU SMILE**, called by Nathan Hale, Flip instrumental, Key C

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University of Minnesota  
Minneapolis 14, Minn.

### NO "INTERNATIONAL" IN '57

The Executive Committee of the International Square Dance in Chicago has been holding serious deliberations regarding this affair. Following last year's dance at the Conrad Hilton, leaders were quizzed re their reactions to this spot as a locale. The majority favored it, provided crowded conditions could be overcome. Others preferred the International Amphitheatre.

This and other subjects have put the Committee squarely in the middle, plus the fact

that the Hilton now informs them that they will not be able to have even as much space as last year. With all these considerations, the Executive Committee, in agreement with the majority of the dancers, feels that it is undesirable to return to International Amphitheatre, and so they have decided to suspend the International Square Dance Festival until perfect accommodations are available. So—there will be no International Square Dance promoted by the Chicago Park District in 1957, per Walter Roy, the General Chairman.

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## CANADIAN CAPERS

*Saskatchewan* . . . Word comes about two promising newcomers to the calling field, hereabouts. One is Corky Birt of Foam Lake; the other Harry Oliphant of Roblin, Man. These points were formerly on a long swing for Earle Park of Yorkton and now Earle is real happy that these two are in there pitching. Now he goes only occasionally to lend a helping call.

*Alberta* . . . The weekly Lac Ste. Anne Chronicle carries a regular column called, "Square 'Em Up." It is edited by Margaret Martin of Mayerthorpe, who does an excellent job of co-ordinating the reports from various clubs in the district. The Chronicle goes to ratepayers in the Municipal District of Lac St. Anne (a district is kin to a U. S. county), and dancers look forward to the weekly report.

## BANNER PROGRAM

On entering Elm's Recreation Hall in Flint, Mich., on Feb. 23, dancers were confronted with a large banner announcing the evening's program thus:

"AT SEVEN TWENTY with a WHEEL AND A STAR, the SAN LEANDRO RAMBLER, as well as the GIZMO, will, before RIPTIDE, LET 'ER GO along the old STAR ROUTE with a ROLL-A-WAY WHEEL while the LITTLE RED HEN, doing a BARN-YARD SHUFFLE, will K.O. the SQUARE ROBIN causing SAD SACK to HASH THE TEA CUP at SAINT PATRICK'S FOLY and the MONTER to PUT 'EM IN THE LEAD with a MIXED-UP THAR of SCUTTLE BUTTER, CHAOS and PROMENADE HASH." Del Coolman was responsible—and caller.

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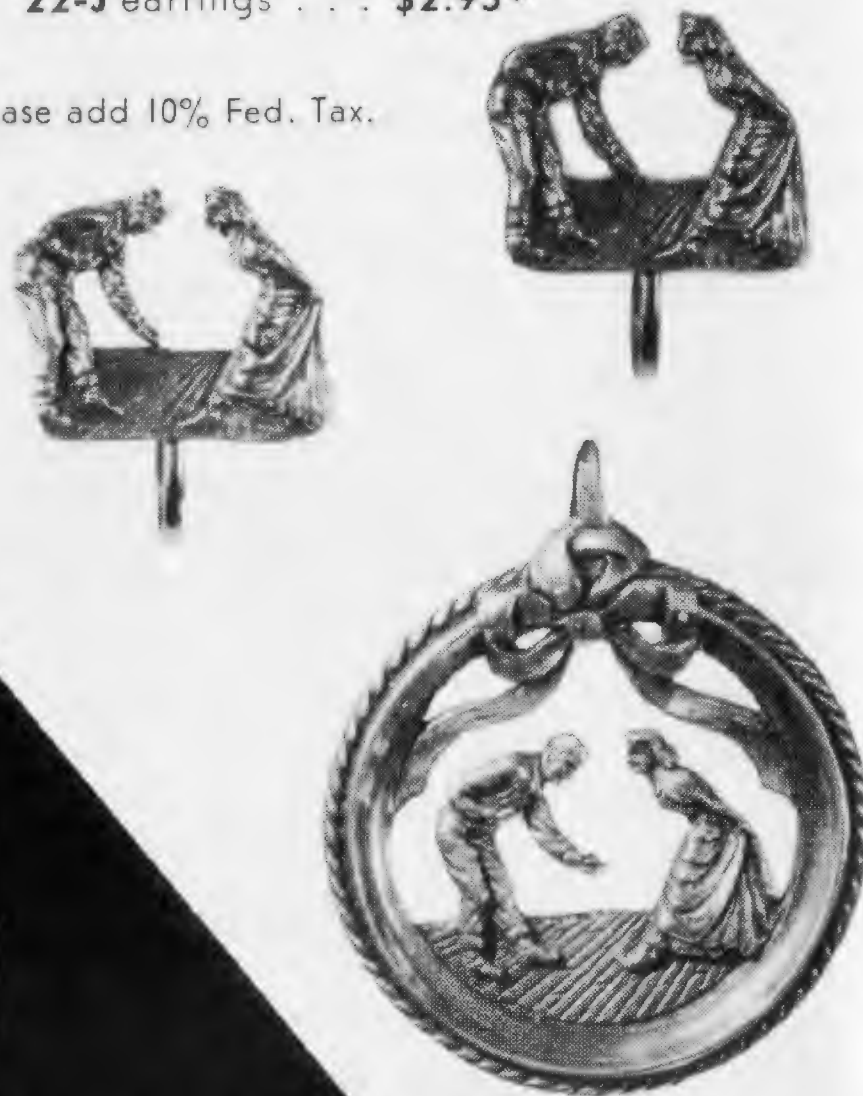
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### TRAVELING CALLERS' LIST

The Sets in Order staff has compiled a list of 37 Traveling Callers who will be making sashays of the states this season. Want one? Write us, and send a 3c stamp.

### CONVENTION TRAIL DANCES

Travelers to the 6th National Convention in St. Louis on June 13-15 will have ample opportunity to dance en route. We have a couple more listings for you this month—a Trail Dance and a Trail End Dance. Like thus:

The Akron Area Square and Round Dance Council plans its Trail Dance for June 10, 1957. Richard Phenicie, 1640 Sackett Hills Dr., Cuyahoga Falls, Ohio, is General Chairman. Mrs. Chris Best, 5627 Myers Rd., Akron 19, Ohio, will handle reservations for lodgings.

Then, Merry Mixers of Alton, Ill., invite dancers to visit them, June 12. They're just 20 miles "upstream" from St. Louis. Visitors will have an opportunity to enjoy a typical club dance night, with caller George Mason. Locale of the dance, Eagle's Hall, 428 E. Broadway, Alton, will be open from 6:30 on, that night, for getting acquainted and for spontaneous dancing. A special "invite" is extended to members of other Merry Mixer Clubs in other cities.

### CONNECTICUT PRESS AIDS AREA

The Willimantic Daily Chronicle recently ran a full-page spread on local square dancing. Featured pictorially were "Win" Tilley, Herb Mercier and Paul L. Trowbridge as callers and the UConn Square Dancers and the Lebanon Promenaders. It was a wonderful plug for the area dancing.

### FLATHEAD AREA MONTANA STATE SQUARE DANCE FESTIVAL FRIDAY & SATURDAY, JUNE 21 & 22, 1957

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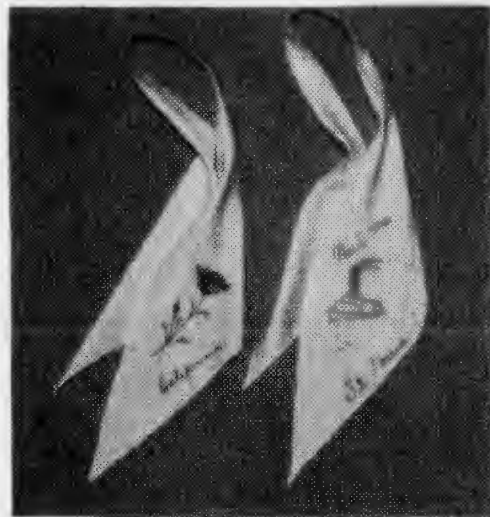
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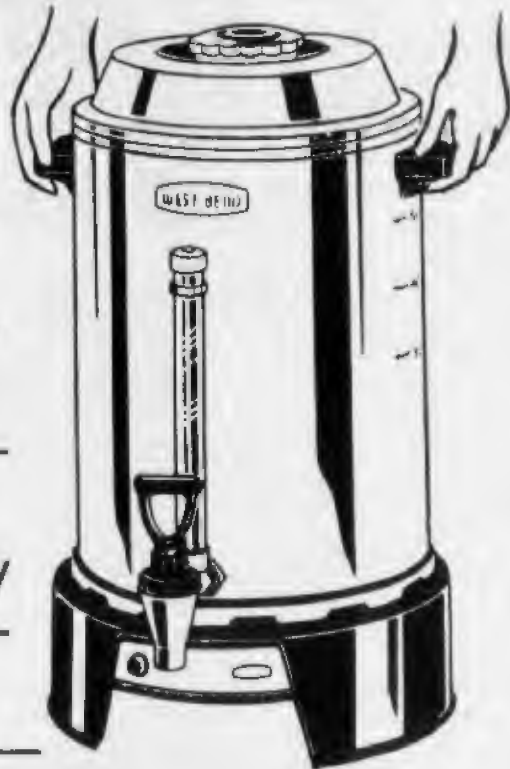
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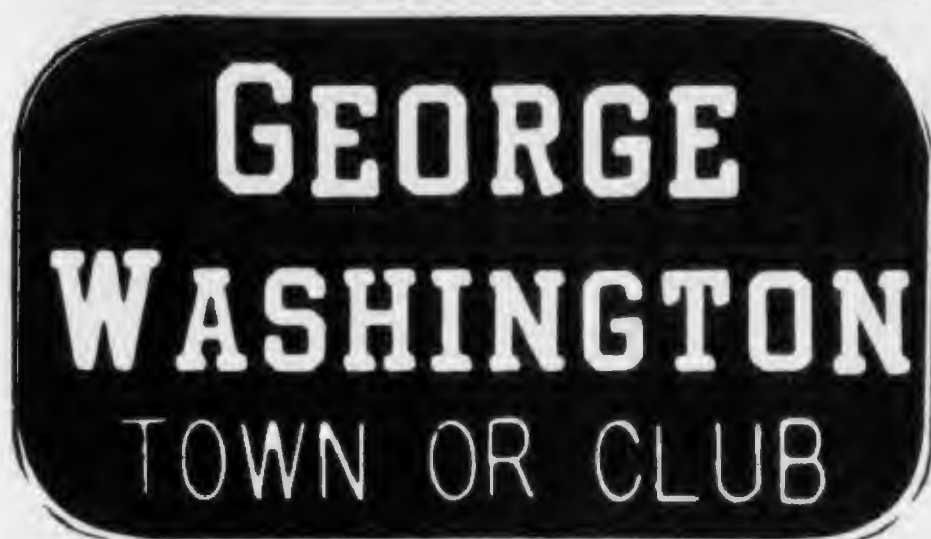
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#### LAMAR DUDES & DAMES

Dudes & Dames, a young folks' group of clogging square dancers in Lamar, Colo., presented their 6th Annual March of Dimes Revue recently. The group was organized in 1949 and founders and instructors are the J. B. Spencers. Thru the children's activity, many parents have come into square dancing. The group has traveled 17,000 miles, entertained 85,000 people in 10 states. They travel, not as exhibition dancers, but as good-will ambassadors for square dancing.

#### ATLANTIC CONVENTION

The Atlantic Convention moves southward this year from Boston to Washington, D.C., where it will be held in the Sheraton Park Hotel. The Convention will be geared strictly to the rank and file of bouncing dancers and we will tell you more about it as we get the word. Registrar, according to the NCASDLA Newsletter, is Myra Hunter, P.O. Box 164, Annandale, Va. For further information, write, H. R. Williams, 2851 V., N.E., Washington, D.C. This promises to be a BIG one.

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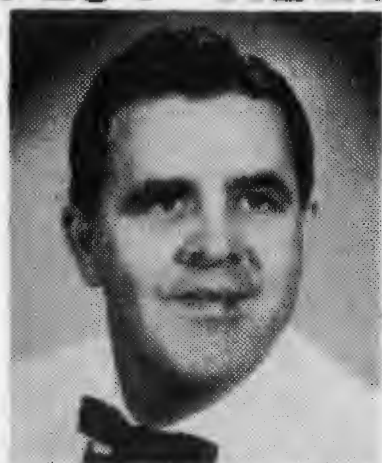
Too many times orders coming in to Sets in Order are held up by the fact that we have a terrible time deciphering the name and address properly. Please make your orders legible by printing or typing your name and address. Always *include* your address, too, on your order *inside* the envelopes; envelopes often get thrown away before we've spotted a return address. You'll get *whatever* you order more quickly if your name and address are plain.

### **ABC'S FOR YOU**

Sometime we're going to tot up the number of ABC booklets we've sent out over the world in the past years. The total would be staggering, for this little "basic etiquette" book of square dancing has become a standby with hundreds of callers who pass it out to classes and clubs. We've got a fresh new printing ready for you now, so send in your order. They're 2c each and a minimum order is 100. Postpaid. Address ABC's, Sets in Order.

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### JOHNSON GOES TO MICHIGAN

One of the first projects of the new-born Battle Creek Area Square Dancers' Assn. will be the 6th Annual Square Dance Festival on April 13 at Springfield High School, Bruce Johnson calling. It will have an 80-square limit (hall capacity) on attendance. Contact Gerald Black, 172 Cherry St., Battle Creek, for info.

### PETTICOATS ACROSS THE SEA

A letter from an enthusiastic square dancer in England, contains the following plea: . . . "I have a request to make and sincerely hope you

won't mind my taking the liberty of asking you. Do you think there would be any chance of any of your hundreds of dancers having any square dance dresses they are tired of or ready to throw out? I'd be most grateful for *anything*, especially underskirts. You have such wonderful materials over there, and people are usually fortunate enough to own so many of these costumes I wondered if you could put out an appeal for me. "It would be wonderful to have enough for a set of four ladies."

How about it? The address is: Thelma Connor, 41, Madeira Villas, Exmouth, Devon, Eng.

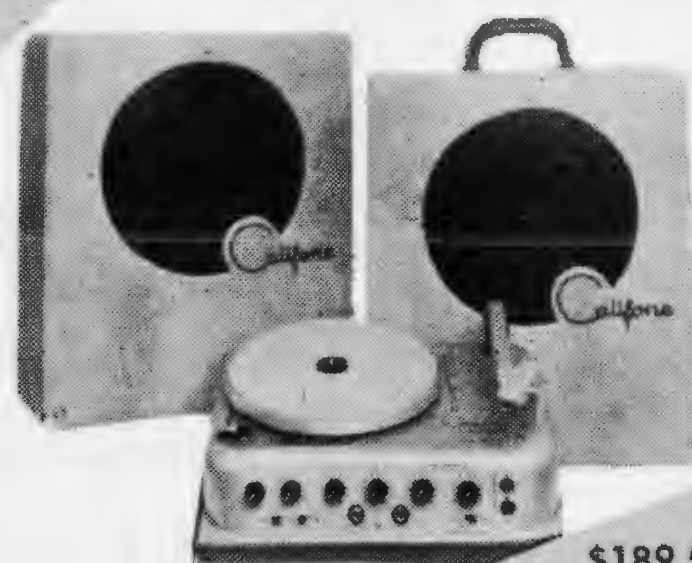
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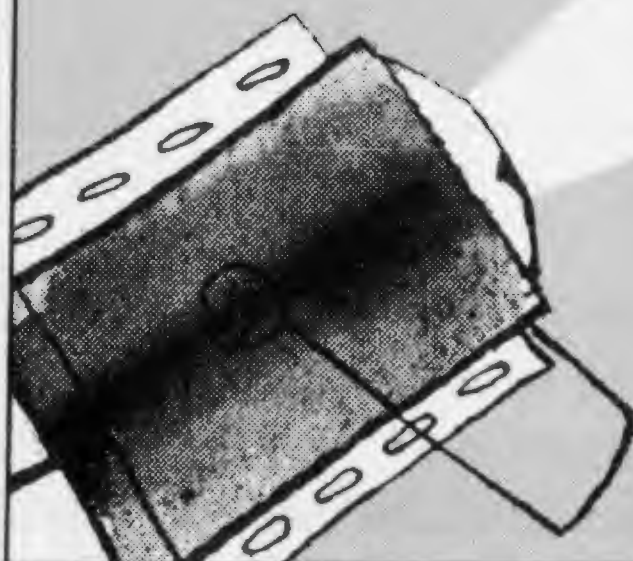
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Dear Editor:

I might add that we recommend Sets in Order highly because of the fine quality and positive outlook always found in its pages.

Wally and Ruth Andrews, Kirkwood, Mo.

Dear Editor:

We'd like to invite square dance vacationers to dance with us. During the summer we dance on a concrete slab built on a T-Head extending into Corpus Christi Bay. Call TU 3-8375.

Bob Morrow, Secy., So. Tex. Sq.Dance Assn.  
Corpus Christi, Texas

Dear Editor:

In the past few issues you have had some excellent articles on calling and teaching. We appreciate this sort of thing very much and hope you continue having more of the same. As a beginning caller and teacher I have found them very valuable. We are starting a new class this week and expect to follow Bob Ruff's outline to a "T" for the first three lessons. . . .

Phil White  
Panama City, Fla.

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## SUNNY HILLS RECORDS

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(Letters, continued from page 4)

Dear Editor:

Thanks so much for the Coffee Maker (won on Premium Pan). We initiated it Saturday night at an after the dance party for Ralph and Eve Maxhimer. We had a wonderful time and the coffee was delicious! . . .

Margaret Smith  
Silver Spring, Md.

Dear Editor:

I was wondering if the same policy at square dances in other sections of the country seems to be the same as we are having here in Detroit. Every dance we attend seems to be all mixers. You never dance with your own partner . . . or even in the same square. Is there a law against enjoying the company of the one that you attend the dance with? Every time an outside caller comes in, you're lucky to be together for two dances the whole evening.

It isn't that we don't like other people, but there are a few that are objectionable, not only for their dancing but primarily for their smell, and I really mean smell . . . When we are going out, we take a bath, use deodorants and wash our teeth, and also eat mild foods so that we will not offend anyone. This is not only our complaint but it is the complaint of most of the people who are careful of their personal grooming, so please let us dance with the people we wish to dance with. If we must have mixers, let them be simple ones . . . and then let us return to our partners.

Mr. and Mrs. A. W. Murrell, Detroit, Mich.

Dear Editor:

I should be pleased to hear from anyone interested in news of folk-dancing in England.

Brian Salway, 23 Richmond Terrace  
Clifton, Bristol 8, England

Dear Editor:

I continue to enjoy your fine rag, which is the best available to my mind. I wish you could find a little more room in it to publicize Baltimore Area jamborees and special events, as well as standing open dances. I would suspect that you hear this from every section and would have to increase the size to that of a Sears Roebuck catalogue in order to please everyone.

Hal R. Tray  
Baltimore, Md.



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## OLD TIME SERIES:

## WHERE'S SALLY GOODIN?

Actually, the question isn't so much "Where is Sally?", as where might we find "The Gal from Arkansas" and "Old Grandma." Naturally we're speaking of that real old-timer, "Sally Goodin" which has retained some bit of popularity to these many years.

In "Cowboy Square Dances from West Texas" by Jimmy Clossin and Carl Hertzog (1938 and 1948), and in Herb Greggerson's "Blue Bonnet Calls" (1937 and 1947) "Sally Goodin" is the lady on the right; the "Girl from Arkansas" is the opposite and "Old Grandma" is the corner girl. Raymond Smith's "Square Dance Handbook" (1947) lists "Grandma" as the opposite lady and the "Girl from Arkansas" as the corner.

So, for whatever happens to be the standard in your area here's one form:

## SALLY GOODIN

**First Gent go out to the right and turn Sally Goodin'**

Right forearm swing

**Now come back home and turn your taw**

**Now across and turn that girl from Arkansas**

**Now turn your taw**

**Now to the left for old grandmaw**

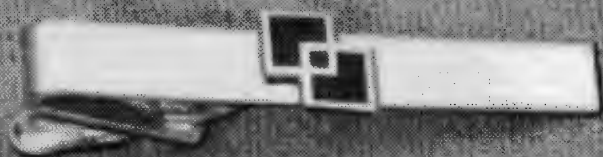
**Now go back home and turn your taw.**

Repeat for others around the set, then send head men out, then sides and finally, all four men. For added fun, occasionally mix the order. Bruce Johnson, Al Brundage and other callers will, for variety, send a man to Sally Goodin', then Taw, then to Arkansas, then to Sally Goodin, then to Taw, etc. There's no limit to the variety. In the old dances the girls would get their opportunity to go out and "Swing Johnny Goodin."

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# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

APRIL, 1957

## LONESOME TWO

By Jim York, Mill Valley, Calif.

First gent, swing your date  
Turn back to back and separate  
All the way around like you ought to do  
Two and four, right and left through  
Pass your own at home, you see  
Join the sides and circle three  
Around you go a couple of times  
Spread right out and form two lines  
Forward six and back with you  
Forward again—pass right through  
Turn right back make a right hand star  
Six hands up—not too far  
First ole couple it's up to you  
Star by the left with the lonesome two  
Heads star left, sides star right  
Two little stars in the middle of the night  
First gent take your corner maid  
Sides join the heads—star promenade  
Hub backs out—rim goes in  
Turn once and a half—gone agin  
Other way 'round—go like sin  
Inside ladies rollaway—same star—new way  
Gals backtrack—don't just stand  
Same guy, left allemande  
Men to the right, right and left grand.

## BE A HERO

Record: Windsor 7154—instrumental.

This is a smooth dance as it appears in the March issue of Sets in Order. Here is a slight variation in the filler.

(Well now) You allemande left the corner and you weave on by your own

See-saw 'round the right hand gal—a right hand 'round at home

(Four Heroes) Pro-mo-nade inside to your pet  
Do-sa-do and ladies left hand star across the set  
You turn 'em right and let the ladies star on back across the town

Turn 'em with a right hand all the way  
See-saw (left shoulders) 'round your corner girl—  
get back home and swing and whirl  
The most beautiful girl in the world.

## "MEET ME IN ST. LOUIS LOUIE"

Square Dance by "Doc" Hollycross, St. Louis, Mo.  
Music: Meet Me in St. Louis Louie-X-84 Lloyd Shaw

### OPENER:

Everybody swing with Louie, swing 'em high and low. Now bow to your partner, weave the ring, in and out you go

("Weave the ring" is a right and left grand without touching hands.)

When you meet your tootsy-wootsy, you'll dos-a-hootchy-kootchy

(Dos-a-hootchy-kootchy is done as a regular

dos-a-dos. At the finish the M step up beside the W, and the W turn R face to meet them in regular promenade position. It is well to introduce, especially the W, as much hootchy-kootchy motion as possible.)

Take her to St. Louis, Louie, take her to the fair.  
(Do not balance at home. Ladies continue on, single file promenade.)

### FIGURE:

Four little ladies promenade, go inside the ring  
Home you go, swing your honey, everybody swing

Walk all around your corner, the gal that says you all

See-saw 'round your partner, and then you swing your taw.

Four little boys promenade, ladies twirl at home  
(Ladies right face twirl with buzz step.)

Swing 'em boys, swing your honey, swing her all alone

Walk all around your corner, the gal that says you all

See-saw 'round your partner, and then you swing your taw.

Gents star left across the set, a right hand swing that girl

Turn that star back home again, another right hand whirl

A left hand 'round your corner, give your own a right hand swing

Grand right and left all the way around and everybody sing

(Go all the way around the circle, regular grand right and left.)

Meet me in Saint Louis, Louie, meet me at the fair  
Don't tell me the lights are shining any place but there

Now dos-a-hootchy-kootchy, with your tootsy-wootsy

Swing her in Saint Louis, Louie, swing her in your square.

### ENDING:

Face your corner, box the flea, go to your partner then

Weave the ring, go in and out until you meet her again

Promenade her to Saint Louis, and take your lady Fair

Don't tell us the lights are shining, any place but there.

REPEAT the entire dance once. The second time through substitute for the last two lines

Promenade just like eleven, you're in your seventh Heaven!

Take her to Saint Louis, Louie! Nineteen-fifty-seven!



## NAUGHTY, BUT NICE

By Fern and Dave Davenport, Seattle, Wash.

**Music:** "Naughty, But Nice"—Aqua Record No. 206

**Intro 4 Meas.**

Wait 2 meas. Acknowledge partner. Face LOD in open pos., inside hands joined.

**Meas.**

**1-4 FWD Waltz; Lady Turn (M Manuv.), 2, 3;**  
One fwd waltz in LOD; while W does a solo L-face SPOT turn, M waltzes around in front of her to end in closed pos. M facing RLOD; one R-face turning waltz leading bkwd on L, turning 1/2 to end M facing LOD; W twirls R-face under leading hands (M's L & W's R) as M steps R-L-R in place;

**5-8 Side, Swing, —; Reverse Twirl, 2, 3; Bal. Bkwd, Touch, —; Open, Touch, —;**  
Both step twd COH (M on L & W on R), both swing free foot across in FRONT; W makes one full L-face twirl under their joined hands in 3 steps, L-R-L, almost in place to end in closed pos. M facing LOD. (M steps R-L-R maneuvering slightly to fit W's twirl.) In closed pos. M bal bkwd on L in RLOD; partners return to open pos. with step-touch, both facing LOD, inside hands joined.

**9-12 Repeat Meas. 1-4.**

**13-14 Repeat Meas. 5-6.**

On Meas 6 as W does reverse twirl, M steps R-L-R maneuvering to BANJO pos. at end of meas. 6. M must make this maneuver on last ct of meas. 6. M facing LOD.

**15-16 Back, —, Close; Back, —, Close;**  
Canter rhythm. M steps bkwd in RLOD on L, close R to L on 3rd ct changing wt. Same for meas. 16.

**17-20 Banjo Fwd Waltz; Fwd, 2, Manuv; R Turning Waltz, Waltz to Sidecar;**  
Waltz fwd in LOD; Waltz fwd again turning to face partner in closed pos. on last ct of meas. 18; 2 R turning waltzes ending in sidecar pos. Care should be taken NOT to turn too fast in the waltzing so as to acquire the sidecar pos too soon. The last ct of meas. 20 is soon enough. M is now facing LOD.

**21-22 Sidecar Fwd Waltz; Fwd Waltz;**  
2 waltzes fwd in LOD in Sidecar pos.

**23-24 M Waltz Around; Waltz to Open;**  
W makes 1/2 L-face turn in place following her partner's lead and stepping R-L-R to face LOD closed pos with partner at end of meas. 23 - M waltzes AROUND the W and turning 1/2 L-face to face RLOD, (M does NOT step between partners' feet) leading his partner to closed pos at end of meas 23; It will be found that the W must make her 1/2 L-face turn in PLACE. W steps fwd between her partners feet as M steps bkwd in LOD (W's L & M's R) ct 1; W steps fwd & slightly to her right to open pos inside hands joined cts 2 & 3;

M turns L face 1/2, L & R to face LOD in open pos, inside hands joined; This 1/2 turn is done in place by M.

**25-28 Fwd Waltz; Face to Face; Back to Back; Turn on Around;**

Waltz fwd in LOD swinging joined hands fwd & turning slightly back to back; Waltz fwd in LOD turning to face partner, joining free hands & releasing joined hands on last ct of meas 26; Continue waltzing in LOD & turning back to back swing newly joined hands (M's L & W's R) thru twd RLOD; Release joined hands & continue turning (solo) M R-face and W L-face to face partner (1/2 turn required) & assume closed pos.

**29-32 Waltz; 2; 3; Twirl to Open;**

3 R turning waltzes twirling to open pos on meas. 32 to resume start of dance. Record does routine a total of 3 times, ending with just a bow and curtsy.

## ROAMIN' IN THE GLOAMIN'

(Original singing square dance call by Paul Hunt)

**Record:** Rock Candy No. 710

**It's allemande left with the corner,  
Allemande right with your own,  
Allemande left the corner,  
Promenade your partner home.  
When the sun has gone to rest,  
That's the time that we love best.  
Oh, it's lovely Roamin' in the Gloamin'!**

**Four gents star right to the opposite maid  
For a left hand round that girl.  
Star right back, go across the set,  
Give your own a left-hand whirl.  
Now a right hand to the corner  
And a left hand round your own,  
Swing the corner once around  
Then promenade her home,  
While you're Roamin' in the Gloamin'  
On the bonny banks o' Clyde,  
Roamin' in the Gloamin'  
Wi' your lassie by your side.  
Now the sides turn back for a ladies chain,  
Gents turn 'em round and then  
They chain right back, they chain right back  
To their own true gentlemen.**

As the side couples reach home position in the promenade, they wheel about to face the couple behind. The ladies chain over and back.

**Sequence:** Intro.; Figure 4 times; repeat intro.

## NOW DONCHA' WORRY

**If you sent in a dance for the Workshop and it hasn't appeared as yet, chances are that it's right here on the desk waiting to be checked. Though, as you know, dances are usually run here just as we receive them, we do try to check each one to see if it's been used before. We have high hopes of catching up some day real soon so just hang on and keep sending the material in. We thank you.**



## YORK'S DOUBLE CROSS

By Jim York, Mill Valley, Calif.

One and three you swing and sway  
Two and four you half sashay  
Heads promenade just half way round  
Then right and left thru, homeward bound  
Turn 'em twice don't take all night  
She goes left, you go right  
Outside the set you swing a new gal  
Face in the middle, now listen, pal  
Forward eight and back you sail  
Double pass thru, then cross trail

A trail thru movement.

Box the gnat with the folks you met  
Right and left back, you're not thru yet  
Same ladies chain you're doing fine  
Turn these gals then chain the line  
Turn 'em boys but not too far  
Ladies to the center, back to the bar  
Gents to the center a right hand star  
Same girl, left allemande  
Here we go a right and left grand.

## U TURN BACK TO A LINE OF FOUR

By Virginia Callaghan, Sacramento, Calif.

One and three go forward and back  
Forward again and pass through  
Split the ring, go 'round one  
Down the center pass through  
U turn back to a line of four  
Forward eight and eight back out  
Arch in the middle ends duck out  
Go 'round one  
Down the center pass through  
Split the ring go 'round one  
Into the middle pass through  
U turn back to a line of four  
Forward eight and back with you  
Forward again and pass through  
Arch in the middle ends turn in  
Circle four in the middle you do  
Once around and pass through  
Split the ring go 'round one  
Down the middle cross trail  
Allemande left, etc.

## DREAM GIRL

By Ralph and Eve Maxhimer,  
North Hollywood, Calif.

**Record:** Sunny Hills AC 116-S

**Position:** Butterfly, M facing LOD

**Footwork:** Opposite throughout. Directions for M

## PART "A"

Meas.

- 1-4 **Waltz, Out, 3; Waltz, In, 3; Out, Back, Turn; Twirl, 2, 3;**  
In butterfly pos waltz diag fwd twd wall L,R,L; waltz diag fwd twd COH R,L,R; step diag fwd twd wall on L, step back on R, turn 1/2 R face on L to face RLOD; step in place R,L,R, as W twirls L face under M's R arm to resume butterfly pos M facing RLOD.
- 5-8 **Repeat meas 1-4 in RLOD, ending in closed pos M facing LOD.**

## PART "B"

- 9-12 **Waltz, FWD, 3; Twinkle, FWD, 3; Twinkle/BWD, Pivot, 3; Twinkle, FWD, 3;**  
In closed pos waltz fwd L,R,L; ending in semi-closed pos facing LOD, Twinkle fwd R,L,R, ending with partners facing and M's back to COH. Step on L over across in front of R (W crosses in front also) step to side on R pivoting 1/2 R face turn to face RLOD, close L to R, ending in semi-closed pos facing RLOD. Twinkle fwd in RLOD as in meas. 10.
- 13-16 **Twinkle/BWD, Pivot, 3; Step, Touch, Hold; Bal. Apart, Touch, Hold; Bal. Together, Touch, Hold;**  
Twinkle as in meas 11 ending in semi-closed pos facing LOD. Balance apart facing each other, balance together assuming closed pos M's back to COH.

## PART "C"

- 17-20 **FWD, Side, Behind; FWD, Side/Behind, Side; FWD, Side/Behind, Side; FWD, Point, Hold;**  
In closed pos M facing wall, step fwd on L, to side on R, L behind R; ending in closed pos both facing LOD. Step fwd on R turning slightly to face partner, step to side on L for 1/2 ct. step on R behind L for the other 1/2 ct, step to side on L for ct. 3; (the count on this meas is 1, 2&, 3; i.e. 4 steps in 3 counts by doing a quick step on 2 and &.) Repeat meas 18 (quick step meas) R,L/R, L; ending in semi-closed pos both facing LOD. Step fwd on R, point L fwd, hold ct. 3;
- 21-24 **BWD, Point, Hold; Maneuver, Touch, Hold; Waltz, Turn, 3; Twirl, 2, 3;**  
Still in semi-closed pos step bwd on L; point R bwd, hold ct. 3; step fwd on R maneuvering to face partner in closed pos M's back to COH, touch L beside R, hold ct. 3; one R face turning waltz L,R,L; twirl W R face under M's L arm to resume semi-closed pos both facing LOD.

## PART "D"

- 25-28 **Step, Swing, Hold; Grapevine 3; Turn/Away, 2, 3; 4, 5, 6;**  
In semi-closed pos step fwd on L, swing R fwd, hold for ct. 3; step fwd on R, step to side on L, step on R behind L; (as in a grapevine) turn away L face in small circle while doing 2 solo waltzes L,R,L; R,L,R; (W turns away R face circle) ending in closed pos M's back to COH.
- 29-32 **Dip, Back, 3; Maneuver, Touch, Hold; Waltz, Turn, 3; Twirl, 2, 3;**  
In closed pos dip back on L, hold cts. 2, and 3; step fwd on R maneuvering to face RLOD, touch L beside R; one R face turning waltz L,R,L; step in place R,L,R; as W twirls R face under M's L arm to resume butterfly pos M facing LOD, ready to start from beginning.
- Dance entire dance through 3 times.**  
**Ending:** Twirl and curtsy.



## BEAUTIFUL GIRLS

By the Manning Smiths and the Dancers at United Squares

**Record:** "Beautiful Girls of Vienna"—RCA Victor—The Three Suns

**Position:** Open, inside hands joined, facing LOD

**Footwork:** Opposite throughout, directions for M Meas.

### "A"

- 1-4 Walk; Walk; Step, Close; Step, —;**  
In open pos, with inside hands joined walk fwd L; R; step fwd L, close R to L; step fwd L (on walking steps turn body slightly in opposite direction of foot that steps fwd).
- 5-8 Walk; Walk; Step, Close; Step, —;**  
Repeat Meas. 1-4 beginning on R and ending face to face.
- 9-12 Side, Close; Cross; Side, Close; Cross;**  
Step to side LOD on L, close R to L and change hands M L and W R pivot to face RLOD and step in RLOD on L; face partner and step to side in RLOD on R close L to R; pivot to face LOD in semi-closed pos and step fwd on R.
- 13-16 Two-Step Turn; Two-Step Turn;**  
In closed pos do two turning 2-steps with partner to end in open pos facing LOD with inside hands joined.
- 17-32 Repeat Meas. 1-16.**

### "B"

- 1-4 Walk; Walk; Men, Roll; Across;**  
In open pos with inside hands joined, walk fwd L R; M steps across in front of W on L as he releases joined hands and pivots R face on ball of foot, he continues pivot as he steps on R and joins L hand with W R to end facing LOD (W takes 2 steps in place, R,L as M rolls across in front of her). Step fwd L.
- 5-8 Walk; Walk; Ladies, Roll; Across;**  
In semi-closed pos but with shoulders almost touching and M L and W R hands joined walk fwd in LOD RL; as M takes 2 steps in place RL he pulls with L hand to assist lady as she crosses in front of him with LR to end in semi-closed pos face LOD; step fwd R.
- 9-12 Walk; Walk; to Banjo, Pos;**  
Walk fwd LR; then step, close; step in LOD as you turn the lady to banjo pos with R hips adjacent.
- 13-16 Walk; Walk; Step, Close; Step;**  
Walk fwd RL; then step, close; step in LOD as you turn W R face with joined hands to end in semi-closed pos.
- 17-32 Repeat Meas. 1-16.**

### "C"

- 1-4 Point; Point; Step, Close; Step;**  
In loose semi-closed pos point L and touch to floor fwd; touch L to floor behind you; step fwd on L close R step again on L.
- 5-8 Point; Point; Step, Close; Step;**  
Touch R toe fwd; touch R toe bwd; step fwd on R, close L step R.

## 9-12 Roll; 2; Side, Close; Side;

Turn away from partner do a L face turn in 2 steps LR, to end M back to COH and both hands joined; step side LOD on L close R step to side on L;

## 13-16 Roll; 2; Side, Close; Side;

Traveling in RLOD turn away from partner do a R face turn in 2 steps RL; to end face partner with back to COH and both hands joined; step to side RLOD on R close L to R; step again on R.

## 17-32 Repeat Meas. 1-16.

(This dance can be taught one part at a time)

## SMALL TALK

By Jim York, Mill Valley, Calif.

One and three you bow and swing  
Chain those gals across the ring  
Turn 'em twice—don't take all night  
Lead 'em on out to the couple on the right  
Circle just half and here we go  
Inside high—outside low  
Circle in the middle—'round you go  
One full turn and then pass through  
Right and left through with the outside two  
Face that couple—look out, Mack  
Trail on through but U-turn back  
Allemande left your corner there  
Right and left grand go 'round the square

## QUEEN'S QUADRILLE

**Record:** Instrumental — Windsor 7631 B or MacGregor 769 B.

To be prompted just before the beginning of the musical phrase as indicated by the following:

Heads a right and left through  
Same two ladies chain  
Sides, right and left through  
Same two ladies chain  
Join hands, circle left  
Half way around go in eight steps—a left to the corner  
Left hand 'round your corner—wheel around and promenade 'em  
A long walk—all the way—go all around the circle 16 steps.  
When you're home, turn 'em under one and three right and left through  
Same two ladies chain, etc.

## PAPER DOLL

**Record:** Windsor 7148—instrumental.

The figure of this dance is excellent as it appears on instruction sheet which comes with the record. However, for a smoother dance — change the opener, middle break, and closer to the following:  
You walk around your corner, see-saw 'round your taw

All join hands and circle 'round the hall  
You chain those flirty, flirty girls with their flirty, flirty eyes  
And swing the corner gal you idolize  
Men, star by the left.  
A left hand star go once around the circle  
Same gal.  
Do-sa-do and swing your corner girl  
And then you promenade the truest girl in all the world  
Take her in your arms and swing and whirl.



# The SQUAREDANCE PICTURE



Dancers pose quite formally on the momentous occasion of the largest dance outside of a convention ever held in Miami, Florida. It was the YWCA-sponsored dance when Frank (eeeh!) Lane came down to call. He called also for the Havana-Nassau Dance Cruise.

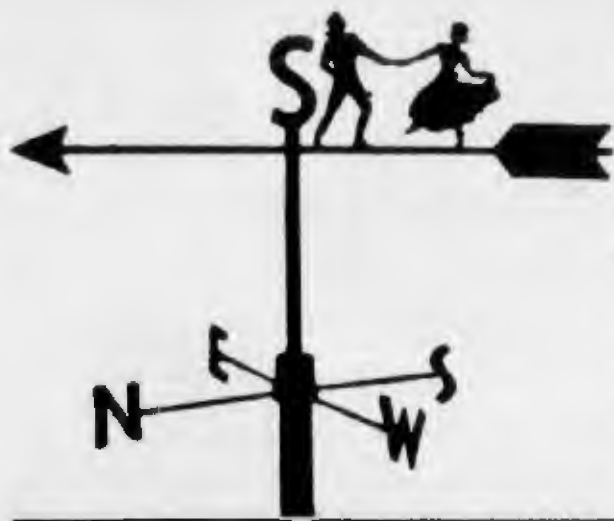


Wal, now. Here is a snapshot of Cliff Chase, member of Brooklake Squares in Tacoma, Washington, as he led an entourage of square dancers, all boudoir-clad, to the home of their caller, Nellie Clark, in the wee sma' hours of a morning, and insisted she call a square. "Anybody that would do a thing like that is an Idiot!", cried Nellie. "That's the idea," replied the dancers, who were complying with requirements of membership in the Idiot Club, direct descendant of the Knotheads.

Grrrand March! And it was, too. Fronting the marching hundreds at the Tucson, Arizona, Festival, can be seen Co-Chairmen George Waudby and Perry Morgan with their respective pretty taws. Photo by Marlowe.







# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## New York

North Tonawanda YWCA Squares dance 1st and 3rd Fridays in the attractive new recreation building at 49 Tremont St. They invite any visiting dancers who enjoy club-level dancing to drop in and join the fun.

The Westchester Square Dance Assn. held its 8th Annual Spring Festival at the County Center Building in White Plains on March 31. Featured caller this year was Don Armstrong from Florida. Also on the program were six Westchester Assn. callers, selected by popular demand of association members. These were Bill Blake, Dick Forscher, Dick Kraus, Bill Lewis, Slim Sterling and Marty Winter.

## Ohio

The Tuesday Tripper Club of the Akron-Cleveland area elected the following officers: "Buzz" Long, Bill Gandy, "Si" Myers and Betty Baker. The club meets 1st and 3rd Tuesdays at Richfield School in West Richfield, with Lloyd Litman calling. Out-of-towners are welcome.

The 10th Annual YMCA Ohio-West Virginia Area Square Dance Festival will take place at the YMCA, Akron, on April 27, 1 P.M. until midnight. Workshops in square dancing, couple dancing, play parties and a special workshop, "Do It Yourself" for women, will be held in the P.M. The evening's program consists of a banquet, dancing to live music and area callers. Demonstrations by various YMCA clubs and a Fashion Show will be highlights.

New officers of Portsmouth's Do-Si-Do Club are Russ Brickey, Leo Bodmer, Carl George, Ira Diddle and Marion Bennett. The club started a new beginner class in January and once a month they have Jerry Helt come over from Cincinnati to call for them. Regular club caller is Paul Henson. Once each month the club goes to the Veterans' Hospital at Chillicothe and gives square dance instruction to the boys there.

## Montana

500 dancers gathered on Feb. 2 at the Billings YMCA Gym for the Second Annual Star Allemanders Jamboree. Johnny LeClair, who had just completed a tour which took him as far east as New York state, was M.C. and caller. Ray Wilson is regular club caller.

## Illinois

The 7th Annual Jamboree of the Dudes & Dames will be held at Foster Park, Chicago, on April 26, with popular mid-west callers. Live music, refreshments and a fast-moving program are promised.

On March 31, the Du Page County folk had their March of Dimes Jamboree with eight callers and music by the Ranch Hands. Bob Lewis M.C.-ed this affair.

The World Service Square Dance of the Peoria YMCA was held on March 30 at the Peoria "Y." Joe Maddox and Ben Baldwin were at the mike.

The Circle Eight Club of Centralia recently graduated a class of 50 square dancers. "Doc" Hollycross from St. Louis was guest caller for the evening and called to about 160 dancers following a pot-luck dinner at which diplomas were awarded by Norton Spurgeon, instructor. Spurgeon used a unique trick in teaching, recorded calls by well-known callers. Club officers are Kelly Firebaugh, Maxine Beaver, Mary Kay Lynch and Nell McDonal.

## Kansas

The Kansas State Square Dance Festival is scheduled for April 26-27 at the Municipal Auditorium (air-conditioned), Topeka. Arnie Kronenberger and Jean and Roger Knapp will M.C. Frank Lanning is Chairman of the 3-hour couple dance program; Bob McDaniel Chairman of squares.

The North Central District of Okla. State Fed. of Square Dance Clubs will have their Annual Spring Festival on April 13 at Arkansas City, with Orville Essman as featured caller.



### **Kentucky**

Attention: All Kentucky Derby visitors. The Circle 'n' Star Square Dance Club of Louisville is holding its 2nd Annual Derby Eve Square Dance on May 3. Don Armstrong will be the caller for this dance at Durret School, Preston St. For info, Ed Preslar, 1312 Southgate.

### **Arizona**

Plan for Yuma on April 5-6-7 when Yuma County Square Dance Assn. will have its 7th Annual Festival. Friday night, Warm-Up Dance; Saturday P.M., Dancing and Workshops; Grand Ball Saturday evening; Sunday A.M., Adios Breakfast. M.C.'s, Harley Smith and Sparky Herring.

### **Tennessee**

Up and up goes square dancing in the Memphis area. Graduates and "old-timers" are mixing it up in making this year the greatest. On January 19 the Tennessee Twirlers sponsored a dance featuring the calling of Jim Brower of Texarkana, Texas. 60 squares attended. The Cotton Carnival in Memphis on May 18 will probably attract the largest group of square dancers ever assembled in this part of the country. Arnie Kronenberger will be the caller. For more information on local "doings," write Ray Pennington, 3624 Bishops Bridge Road, Memphis.

### **Indiana**

South Bend Callers' Club held their 7th Annual Festival on Feb. 17 at the Laurel Club. There were two floor-fulls of dancers active all the time with four orchestras keeping up with them. Ray Black was General Chairman and the following callers participated: Everett Miller, John Nice, James Reed, Ron Rich, Nordy Rutherford, Andy Smithberger, Edith Sostack, Warren Weaver, Lloyd Bates, Al Renn, John Rohn, Burbon Calvert, Norm Koch, Carol Feldt, Muryl Grant, Carl Haskins and Art Hagerman. All proceeds went to the YMCA.

Square dancing's picking up in Jeffersonville. Fifty couples have formed a club known as The Double H Square Dance Club (Happy Hoosiers, of course!). Formed under the guidance of Gordon and Edna Railey, the club officers are the Cliff Speechlys, Tom Cullens, Chester Esteridges, Clarence Hashes and Ross Callahan. Edward and Alice Preslar are the callers. The club dances Mondays and Saturdays at the Eastlawn School.

### **Massachusetts**

Personnel of Stony Brook Air Force Station and Westover Air Force Base are presently forming the Stony Brook Twirlers Square Dance Club. There are 14 member-couples at present. Membership is limited to married personnel in the service. The club will soon start an organized course in square, round and folk dancing, and meets Fridays in the U.S.O. Lounge, War Memorial Building, Holyoke. Floyd "Pappy" Meyers, USAF, is the caller-teacher.

### **Nebraska**

Omaha will again be jumping on May 17-18 for the 9th Annual Square Dance Festival at Ak-Sar-Ben Coliseum. This is one of the biggest affairs in the mid-west and this year featured callers will be Jumpin' Johnny Le Clair of Riverton, Wyoming on Friday; Rollin' Robby Robertson from Mercer Island, Wash., on Saturday. Music will be by the Blue Ridge Boys of Independence, Mo. Unusual and spectacular intermission entertainment will be presented by the Omaha University Indians, a group of 25 pretty dancing co-eds. Quit shovin', fellers. General Chairman of this "biggie" is Mike Boswell. For tickets, write June Leth, 4265 Maple St., Omaha.

Four square dance clubs of Columbus are sponsoring the Mid-State Square Dance Festival on May 3 at the New National Guard Armory. These are: Harolds Square, Bar Nothin', Shelby Squares and Genoa Squares. Harold Bausch of Leigh, a popular area caller, has promised a fun-packed evening. Advance tickets may be had from Al Thraen, Box 348, Columbus.

### **Texas**

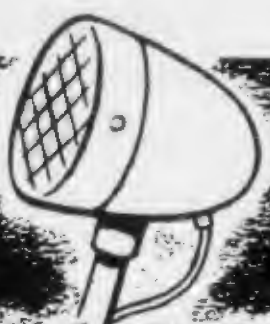
Permian Basin Square Dance Assn. had its latest dance at the Hotel Lincoln Ballroom in Odessa on March 30. Music was by Taylor's Band and guest callers contributed the tips.

South Texas Association, too, held a dance on March 30 in Goliad. Rickey Holden of Wilmington, Del., formerly of San Antonio, was featured. Summer dances will be held on Corpus Christi's "T" Head, the famous square dance slab in Corpus Christi Bay, on July 6 and August 31. New association officers are Rip Collins, George Roames, Dottie McCain and Bob Morrow.

Contact Alan Dickerson, 2115 38th, Lubbock, for info on the big Jamboree set for May.



# The SQUARE OF THE MONTH



## CROSS TRAIL BREAK

Author Unknown

One and three do a half sashay  
Up to the middle and back that way  
Lead to the right and circle four  
Head ladies break and form two lines  
Go forward and back, you're doing fine  
All four gents cross trail thru  
Around just one, that's all you do  
Now forward eight and back with you  
The four little ladies cross trail thru  
Around just one, you're not thru yet  
Ladies star right in the center of the set  
Gents step in behind your date  
A right hand star and star all eight  
Girls roll out around one man  
Left to the next like a left allemande  
Partners meet in a right and left grand, etc.

"NORTIE" Robinson now gives of his calling talents in Texas but hundreds of folks around the Birmingham, Ala., area remember him affectionately as the one who introduced them to the happy pastime of square dancing.

Nortie, Dorothy, his wife, and their daughter Kay used to spend summers ice skating at the Broadmoor Hotel in Colorado Springs. During a vacation there, they attended a square dance as spectators. In a period of just two hours they went from spectators—to participants—to enthusiasts, a joyful parlay.

It was 1950 when Nortie started calling in Birmingham and until he moved to Houston



NORTON ROBINSON

Houston, Texas

in the fall of 1954, he taught classes every other Friday night at the YWCA. He called regularly for four clubs, taught classes for Alcoholics Anonymous, Scout and Church groups. All this plus countless one night stands for civic and social clubs.

Nortie gets around, having called in 9 states. Since he moved to Houston he called at the Inaugural Ball for Governor Allen Shivers, and many festivals thru-out the state. He M.C.-ed the 1956 Azalea Festival in Mobile, Ala., and was on the staff of Manning Smith's Summer Camp at Montgomery, Ala.

He attended Pappy Shaw's Class in 1952; United Squares Institute in Wisconsin in 1953. Presently Nortie is a Director of the Houston Area Caller's Assn.

His business, which limits his square dancing, is acting as Sales Manager for a division of Allied Chemical and Dye Corp. He says he is very average—no glamour, no champion, and that he has received much more from square dancing than he has given it.



# NEAR YOU

Singing Call by Lee Helsel, Sacramento, California

**Record:** S. I. O. 2101 Instrumental; 1100 as called by Bob Ruff.

**Opener, Break, Ending:**

Circle left with your girl, She's near you  
Swing your corner gal, She's there too  
Gents a left hand star, Once around from where you are  
Take the same gal arm around, Promenade the town  
Girls roll back just one, The same star  
Stop at home balance there, Swing her  
Do-ci your corner girl, Come back home and swing and twirl  
Swing with the gal, That's near you

**Figure:**

All four ladies chain, You turn then  
Sides right and left through, Turn again  
Heads forward you split the ring, Round one it's four in line  
(Two boys and two girls together)  
Forward eight and back again, Pass through ends turn in (Dive to the middle)  
Star by the right, Full turn then  
Your corner you swing (original corner), Around men  
Promenade the ring, Take her home and swing  
Swing with the girl, That's near you

Sequence: Opener—Figure Heads Twice—Break—Figure Sides Twice—Ending

# POOR BOY

Singing Call by Johnny Schultz, Phoenix, Arizona

**Record:** Old Timer 8124 and S-8124

**Intro — Break and Ending:**

And now the four little ladies promenade inside that big ole ring  
Now do sa do your own right there, men star right around the ring  
Now see saw round your partner boys, go all the way around  
Allemande left your corner, grand ole right and left around  
They call me poor boy, poor boy, poor boy  
Now do sa do her, and promenade go two by two  
'Cause I could never be a poor boy if I could swing with a dolly like you.

**Pattern:**

Head ladies chain across the hall, now chain 'em left and don't you fall  
Left arm swing like a left allemande, now swing your own, my ain't love gand.

Words are slightly different here than in the original but here's the idea: After chaining across the set, the active two girls give a right hand to the girl to their left (as in a regular lady's chain), then give a left forearm to the man. Treat this as a left allemande, aim to partner and waist swing, maybe one time.

You join hands and circle left, and make a great big ring  
Girls roll away with a half sashay now weave around that ring

Starting with the new lady on the man's right

They call me poor boy, poor boy, poor boy  
Now do sa do her, and promenade go two by two  
'Cause I could never be a poor boy if I could swing with a dolly like you.

Sequence: Intro, Heads, Heads, Break, Sides, Sides, Ending.



# RAGING THE ROUNDANCERS

*Ralph and Eve Maxhimer*

**K**NOwn for their work in both the Square and Round dancing fields, Ralph and Eve Maxhimer of North Hollywood, Calif., have contributed to advancing both phases of our activity in almost every section of the land.

Ralph, with petite Eve at his side, has a staggering list of accomplishments in his chosen profession. He was an initial member of the Asilomar Institute faculty and will again be on the staff in July, 1957. He is Past President of both the Southern California Callers' Assn. and the Round Dance Teachers' Assn. He records on the MacGregor label; works as Round Dance consultant and round dance creator with MacGregor, Windsor, Sets in Order and Sunny Hills labels. He has been a faculty member for Dancing Masters of America, the International Festival, Totemland Institute, all five National Conventions, and was with the City Recreation Department for 23 years.

He has been a Technical Director for Disney Studios; worked in radio and T.V.; had 15 months of weekly dances at the Hollywood Palladium. Travel-wise, he has done six nation-



Ralph and Eve Maxhimer

wide and Canadian tours. He also calls regularly for the Braille Institute.

The Maxhimers believe that Squares and Rounds are part of each other, and that a knowledge of the fundamentals of each will allow a better understanding and therefore greater enjoyment of both.

Style is, to them, merely another word for comfortable and courteous participation in dancing. By style they do not mean a ballet or tippy-toe approach to dancing but the expression of poise, rather than slouch; a rhythmic response to music, rather than an off-beat, off-feet calisthenic gyration; and generally, consideration for one's fellow-man.

Over the years Ralph and Eve have tried to extend their styling beliefs by working with demonstration groups at both adult and teenage level. Since after 12 years many of the same people are still dancing with them, they think the merits of smooth dancing justified.



## ON THE COVER

For some reason or other 100 issues of Sets in Order seemed like a pretty good reason for a celebration. So, for those folks who might be a bit curious, here's your staff. Editor Bob Osgood in the center surrounded by the regular staff. We'd hoped we could come up with something real unusual for this issue but this is the best we could do.



# GADABOUT

By Mamie and Lowell Lawson, Waterloo, Iowa

**Record:** Mercury 70247 "Gadabout."

**Position:** Semi-closed.

**Footwork:** Opposite—directions for M.

**Introduction:** Wait four beats—Step, Touch, Forward and Back.

## Part A

**1-4 Fwd, 2, 3, Brush; Fwd 2, 3, Brush; Two-Step; Two-Step;**

Moving in LOD, step L, R, L, brush R; R, L, R, brush L; (Basic Shottische). Face partner and in closed pos do two turning two-steps progressing LOD. End in semi-closed pos.

**5-8 Fwd 2, 3, Brush; Fwd 2, 3, Brush; Two-Step; Two-Step;**

Repeat meas. 1-4. End facing partner both hands joined M back to COH.

## Part B

**1-4 Step, Close, Step, Swing; Step, Close, Step, Swing; Cross, 2, 3, Touch; Cross, 2, 3, Touch;**

In LOD step L, close R, step L, swing R in front of L releasing lead hands while turning to face LOD; in RLOD step R, close L, step R, swing L in front of R releasing tailing hands while turning to face RLOD. Retaining M left and W R hand, M crosses in back of W with L, R, L, touch R, ending facing COH. (Lady crosses with R face turn under M arm) M crosses back with R, L, R, touch L in back of lady; end facing wall. (Lady crosses back with L face turn)

**5-8 Step, Close, Step, Swing; Step, Close, Step, Swing; Cross 2, 3, Touch; Cross 2, 3, Touch;**

Repeat meas 1-4 (Part B) end in semi-closed pos facing LOD to repeat dance.

## Break

**1-4 Walk, —, 2, —; Turn, —, Point, —; Walk, —, 2, —; Turn, —, Point, —;**

In semi-closed pos walk in LOD L, R, step L turning to face RLOD and point R to RLOD. In RLOD walk R, L, step R turning to face LOD and point L. (These steps are slow).

## Tag

**Repeat Measures** 5-8, Part B, ending with usual bow.

## Sequence

A, B, A, B, **Break**, A, B, **Break**, A, B, A, B, **Tag**

## REGARDING THE STYLE SERIES

The "How to do" picture and comment series on the various dances and basic movements which have been appearing in Sets In Order for the last few years will continue. Taking these pictures requires a special type of location where our cameras can get high enough above the dancers to show clearly the entire set in action. Usually these pictures are taken at Asilomar where just such a location is available. We hope that by the next issue of Sets In Order a brand new series will be ready for monthly running. If there is enough demand we may attempt some day to reprint all of these series into one volume for handy reference.



# CHUCK JONES' NOTE BOOK

## DEAR BOB,

As I have mentioned to you many times I think this magazine needs more culture. It seems to me that it ought to be just slopping over with culture. After all, man does not live by allemandes alone, he needs food for his scrawny little soul; he needs periodic dosages of the kind of stuff that will make the spirit to soar. You know—like what is the mean precipitation of Pawkey, Nebraska.

SETS IN ORDER is an admirable fountain-head of information on matters pertaining to square-dancery. If it's clothing, if you want to be the arbiter of your crowd on gimps, gamps, gussets or gores then SETS IN ORDER is your dish.

If you want to know of social matters in Goose Bay, Newfoundland or Plump Dove, Nevada this magazine will provide you with the only full coverage available. If you want to keep up on doings of the Bullsake Creek Callers Association cancel your subscription to the NEW YORK TIMES and invest \$2.50 in SETS IN ORDER.

Both copy and ads will keep you fully informed on all the modern technology relating to square and round dancing. If you want your name imbedded in plastic or your voice imbedded in wax we've got just the boys to do it. If your boots don't fit or you suffer from ballet-ache SETS IN ORDER's advertisers are eager (slobberingly eager) to help you.



"Lady Suffering  
from 'Ballet Ache' "

If you are tired of dancing the night away on a floor of pure gumbo, if you are feeling Wrigley about the gummy nature of said floor, SETS IN ORDER wants to assist you. Read the ads and learn how to slow your floor, speed your floor, grease your floor, sand your floor, plow your floor (say "plow your floor" several times and you'll get slightly dizzy, things will mist up and you'll find yourself saying "Flough your ploor" or "plew your flour," or even "Lo, the poor flower."), burnish your floor, how to remove dirt, dry rot, pot-holes, or decayed ballroom dancers from your floor. There are detergents available to remove the applications and applications to counteract the detergents.

You can learn every step to each of the fifteen new round dances written each day. You can disappear into a welter of LODs, RLODs, R on Rs, W dips FWDs, LRLs,  $\frac{1}{2}$  CWs, M's B TWD Walls,  $\frac{3}{4}$  CW W faces LOD and SOSs. You can apply these speed-writing symbols to popular music like "HRAY fr th RD, WH and BLU" or "N the GD OLD SMMRTME." You can write a round dance yourself, there are several bits of music yet unspoken for: DeBussey's "Chansons de Bilitis"; "Yes, We Have No Bananas" "Neue Krumme TEufel" by Haydn; "The Well-tempered Clavicle" by Louis Wolfgang Lutz. Why feel slighted? Why feel left out of things when everyone groans "Oh no, not another one!" when a new round dance is announced? Write one yourself. You too can be heartily disliked—even hated—by your friends.

Well, all the foregoing material may be found in SETS IN ORDER and certainly no square dancer can count himself complete without this information, but what of the human spirit in this welter of practicalities? What benefits it a man if he become a perfect square dancer and does not know that an elephant of the Sudan belongs to the species *Loxodonta africanus* and that said elephant may achieve a tusk-length of eleven feet five and one-quarter inches? Nothing. The poor boy is simply a shell of social graces.



So once again this department is going into a big splurge of cultural information designed to make all SETS IN ORDER subscribers drippy with erudition.

All the chemicals in the human body—even at today's prices—are only worth \$1.27.

In the Iranian Telephone Company the only kind of calls allowed are Persian to Persian.

When we get a really juicy smog here in Los Angeles County it is like living in an incinerator devoted exclusively to the burning of old wet tennis shoes.

You could have a cougar, a puma, a painter, a panther, a mountain lion and a catamount in a cage and still only have one animal, and his real name would probably be *Felis oregonensis oregonensis Rafinesque* or maybe *Felis coryi Bangs*.



ADD UNUSUAL WAYS TO CASH IN YOUR CHIPS. Aeschylus, "father of Greek drama," out for a stroll one sunny morning in 456 B.C. had his bald head mistaken for a rock by a passing eagle who thereupon dropped a tortoise on it (he'd figured on cracked tortoise for lunch) and Aeschylus was driven into the lush Greek soil up to his armpits. It isn't so noted but I have an idea that old Aesop was scuffling around about that time, saw the whole thing, and thereby got the idea for "The Tortoise and the Hair."



"Aeschylus  
Under Shell Fire"

Speaking of people whose names begin with AE there was an Anglo-Saxon king of this era name of Aethelbald. His father's name was Aethelwulf and his brother was called Aethelred the Unready. Aethelred's son was named Edmund Ironside. They just don't name people the way they used to.



"Mother Wildebeest  
Paddling Her  
Own Gnu"

Speaking of names some of the most wonderful are assigned to African antelopes. Listen to these: Bontebok, Blesbok, and purple-brown Sassaby; the White-tailed Gnu found in Griqualand West (contradicting the old saying that no Gnus is good Gnus); the Duikers, the Dik-diks and the Klipspringer (cliff-jumper); the Gemsbuck and the Beatrix Oryx. The Nilgai, the Addax and the kudu. Earn money in your spare time! Raise kudus in your spare bed-room!

In our grand-mother's day no bed was considered properly made-up without a tiny pillow-shaped bag, covered with exquisite embroidery and stuffed with dried lilac or violet. This gave the sheets a rather pleasant old-fashioned aroma. With the advent of the Murphy bed (you know, the kind that folded up and could be rolled into a closet to wait for the next time Uncle Vic came visiting) it was found that half a lilac bag, or sachet, would do. Thus we obtained the square-dance term, "Rollaway with a half sachet."

You should receive this magazine about March 31st and that just happens to be Dottie's birthday (my wife by marriage). Happy birthday, Darling!

Chuck Jones





## IF SQUARE DANCING IS YOUR PET HOBBY, THEN **ASILOMAR** is for *YOU!*

**I**N planning its regular Square Dance institute sessions twice each summer, Sets In Order has You, the typical enthusiast, in mind.

Every member of the faculty, every class hour, every meal, party dance, and after party is planned both for your immediate enjoyment and for your lasting pleasure through the help and ideas you will take home with you.

As an example—take the first Summer session which will run from July 21st through the 26th.

"CHUCK"



As a special feature, this camp will have Chuck Jones (originator of Bugs Bunny) in person, to give the typical Square Dancer's view of his hobby and of the world in general. These daily reports from Chuck will be filled with help, humor and downright philosophy.

As a newcomer to Asilomar, Robby Robertson from Seattle, Washington, will be on hand with the calling and the songs that have made his Windsor records so popular.

For those of you who want to improve your dancing, the nine o'clock "Style" classes conducted by Bob Osgood, should prove quite valuable. For the Round Dancers it's the Maxhimers, Ralph and Eve, who present a series of 10 Round Dance classes touching on all phases of the contemporary picture.

Then, for downright, smooth-as-silk, Square dancing pleasure, it's Joe Lewis. Joe has day-time sessions, helps out with special clinics and has one whole pleasure-filled evening where he alone does the calling. And then a highlight to Asilomarites is the evening Joe takes over the After-party. This is the greatest!

Bob and Babs Ruff head the kids' program again this year with an even larger bag of tricks at their disposal than usual. This year a special program is being offered for the older boys and girls. All day long the Ruffs will see to it that the young folks are having a great time so that Mom and Dad may do like-wise. Those folks who enjoy Bob Ruff's calling will not be disappointed, for he'll be well represented at several of the night time programs.

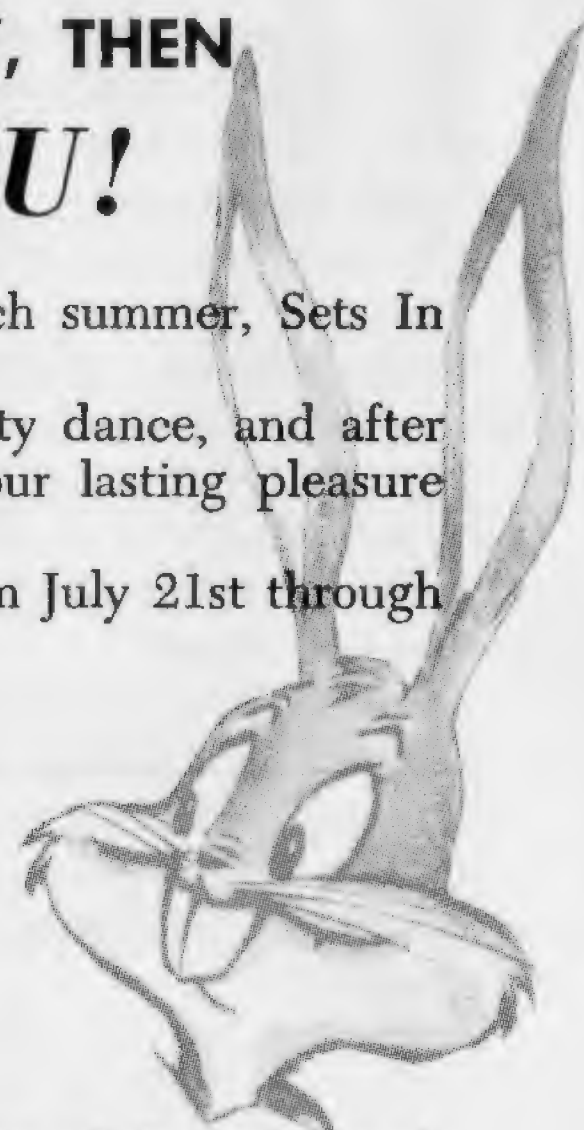
### **Special Clinics For All**

Rounding out the program will be clinic sessions for those interested in calling, teaching rounds, and for those with club, association, and dancer problems. There'll also be a special session just for the women, directed by the wives of the faculty.

And, don't forget the music! Bertha and Bunky, "The Cow Counties' Hoedowners" will be on hand for Squares and special entertainment.

So you see, Asilomar is for You. Send for your special free illustrated brochure and application blank today. This is a vacation for the whole family that you'll always cherish.

Note: The Second Summer Asilomar session, July 28 through August 2, is also described in the brochure. Featured on this faculty are: Arnie Kronenberger, Jonesy, Frank Hamilton, Bob Ruff and Bob Osgood. Send for your brochure today!





# Here's Your

## ST. LOUIS PROGRAM

**C**HAIRMAN ART LOWELL and the Committees for the 6th National Convention in St. Louis June 13-15 have "mocked up" a program for those three exciting days which is subject to very minor changes only. There will be Square and Round Dancing in separate rooms from 10 A.M. to 11 P.M. on Thursday, Friday and Saturday.

The following Workshops are scheduled, and will be divided into 3 Time Groups, starting at 10 A.M., 1:30 P.M. and 3:30 P.M.:

Thursday, June 13—Contra Dances, Round Dance—Regular, Square Dance—Regular, Waltz Quadrille.

Friday, June 14—Callers' Swap Shop, Contra Dances, Folk Dances, Round Dance—Exhibitions, Round Dance—Regular, Round Dance—Simple, Square Dance—Exhibitions, Square Dance—Regular.

Saturday, June 15—Callers' Swap Shop, One-Night Stand Material, Folk Dances, Round Dance—Regular, Round Dance—Simple, Square Dance—Regular, Square Dance—Review of Old Favorites.

Now, as to those important Panels and Meetings, also divided into the above Time Groups, here is the deal:

Thursday, June 13—Round Dance Panel, Square Dance Panel.

Friday, June 14—Caller-Musician Relations, Caravans and Tours, Club Activities, Convention Organization, Dress Making, Professional Callers, Publishers' Round Table, Sound, Square Dance Class Information, Starting Clubs.

Saturday, June 15—Caller Associations, Camp Leaders, Convention Bid, Federation Activities, Musicians' Clinic, One-Night Stands, Publicity, Record Producers, Square Dance Panel.

### Open House Plans

Social Chairmen for the Convention are Edsel and Jessie Hatfield, who will not set up a planned program of entertainment for After Parties but are arranging with hotels with adequate halls to have them available from 11:30 P.M. to ? as a sort of open house where delegates can meet friends, do or watch dancing.



The Man with the Job to Do, and his Favorite Helper. We introduce you to Art Lowell, Chairman of the 6th National Convention and his wife, Dell.

It is planned to make a study, at the Convention, of the organizational set-up, aims and purposes, activities and other general information about square dance organizations over the country. Results will be compiled into a report to be released and discussed at the Convention and a copy sent to each contributor. This is believed to be a needed, interesting and helpful project.

### Questionnaire Ready

A questionnaire has been prepared to gather this information. If you want one, send a postal card to 6th National Square Dance Convention, 8 Bon Price Lane, St. Louis 24, Mo. The questionnaire is directed only to associations and federations, not to clubs or districts.

Convention Square Dance Chairman Orvell Essman, is accepting requests of callers who wish to appear on the Convention program. He announces, for clarification, "Callers will not be assigned a place on the program unless they have registered for the Convention and paid the registration fee." Write Orvell at 2014 Princeton Place, Richmond Heights 17, Mo.



## CALIFORNIANS

### START JAPANESE CLUBS

*By Marcia Burch and Dave Deitrick*

**I**NTERNATIONAL friendship is the goal which statesmen of many nations are striving to reach. This fact is attested by conferences held over the world today, as reported by the newspapers.

At the U.S. Naval Air Station, Iwakuni, Japan, three Chief Petty Officers of the United States Navy, currently serving with Patrol Squadron Nine, are adding their own chapter.

These three, Royal B. DeLand, Aviation Chief Machinist's Mate, San Leandro; John M. Chance, Aviation Chief Machinist's Mate, San Lorenzo; and Ted Davis, Aviation Chief Ordnanceman, Pleasant Hills, all of California, have arrived at a unique way of becoming better acquainted with their Japanese neighbors. Active in square dancing at home and determined to carry on with their activities, they have organized two square dance clubs among the citizens of Iwakuni.

The inherent reticence of the Japanese people, coupled with the language barrier, made the first attempts seem doomed to certain failure. Despite this, the human urge to dance was not to be denied. Using interpreters, an East-West mixture, and the always reliable medium of sign language, an understanding was reached.



Americans Ted Davis (center, in sweater) and Royal DeLand (at right) teach square dancing by sign language and interpreters to citizens of Iwakuni, Japan.

From an initial group of about 50, each club has increased to about 100 in just a few weeks.

Further evidence of the scope of this friendship is the adoption by the Garden Swingers of San Leandro of the Sonyo Pulp Company group in Japan. They are honorary members of the club.

The "Honcho", or guiding spirit behind this dancing is Roy DeLand; his unending enthusiasm and patience have enabled him to accomplish the almost insurmountable task of organizing the smoothly flowing unit now dancing. The three Americans will return to their homes this month, but their thoughts cannot help but turn to the happiness they brought to a spot in far-off Japan.

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## GOING TO SUMMER DANCE CAMP?

**N**OW is the time to start planning for that summer vacation institute—square dancing, of course. The following list will give you an idea of what's available. You looks 'em over, pays yer money and takes yer choice. Have fun.

May 4-5—Mt. Magazine Lodge—Ozark National Forest, Paris, Ark. Glynn Byrns, Richard Dick, Jim Brower. Write: Glynn Byrns, Route 3, Box 207BB, Little Rock, Ark.

May 25-26—Family Square Dance Camp—Camp La Joie, Tenn. Jim Brower, Richard Dick, Glynn Byrns. Write: Richard Dick, 1210 N. Tyler, Little Rock, Ark.

May 30-31, June 1-2—Memorial Square Dance Vacation—Jefferson Hotel, Atlantic City, N. J. Al Brundage and Lee Helsel. Write: Al Brundage Vacations, Candlewood Shores, Brookfield, Conn.

June 5-11; June 19-25—Vacation Camp—Green Mountain Falls, Colo. Frank Lane, Bill Grover, Nathan Hale, the Barbours, the Fosters. Write: Bill Grover, 1522 West Vermijo, Colorado Springs, Colorado.

June 28-July 6—Pairs & Squares Summer Dance School—Geneva Park, Lake Couchiching, Ont., Canada. Frank & Carolyn Hamilton, Don & Marie Armstrong, Paul & Margaret Phillips, Harold & Gertrude Harton, Directors. Write: The Hartons, Box 124, Willowdale, Ontario, Canada.

June 30-July 5—Totemland Institute—Vancouver Island, B.C., Canada. Bob Osgood and staff. Write: Vivian Prentice, 1406 W. Broadway, Vancouver, B.C., Canada.



*Camps, continued*

- June 30-July 7—American Squares School—Lincoln Memorial University, Harrogate, Tenn. Jimmy Clossins, Charley Thomases, Walter Meiers, John Zagoreiko. Write: American Squares School, 500-30 East Red Bank Ave., Woodbury, N. J.
- June 30-July 7—Dance 'N' Camp—Square Acres, East Bridgewater, Mass. Linc Gallagher, Dick Leger, Betty Jayne Johnston, "Pappy" Heiers, Dud Briggs, Edith Murphy, Howard Hogue. Write: Square Acres.
- July 7-12—Annapolis Dance-A-Cade—Carvel Hall, Annapolis, Md. Frank Hamiltons, Arnie Kronenberger, Joe Turners. Write: Frank Hamilton, 3330 Hermanos, Pasadena, Calif.
- July 7-14—10th Annual Rocky Mountain Square Dance Camp—Lookout Mt., Golden, Colo. Ray Smith, Butch Nelson, Al Scheer, Manning Smiths, Paul Kermiets. Write: Paul Kermiet, Route 3, Golden, Colo.
- July 14-21—Camp Do Paso—Square Acres, East Bridgewater, Mass. Charlie Baldwin, Lloyd Platts, Bill Kattkes, Dud Briggs, Edith Murphy, Howard Hogue. Write: Square Acres.
- July 14-19—Pairama—U. S. Thayer Hotel, West Point, N. Y. Al Brundage, Ed Gilmore, Jim & Ginny Brooks. Write: Al Brundage Vacations, Brookfield, Conn.
- July 14-21—10th Annual Rocky Mountain Square Dance Camp—Same as above.
- July 21-26—Sets in Order Asilomar Institute—Monterey Peninsula, Calif. Joe Lewis, Ralph Maxhimer, Robby Robertson, Bob Osgood. Write: Sets in Order Institutes, 462 N. Robertson Blvd., Los Angeles 48, Calif.
- July 27-Aug. 3; Aug. 4-10—Quinault Institute—Lake Quinault, Wash. Jim & Jinny Brooks, Lee Helsel, Bruce Johnson. Write: The Hayloft, Alderwood Manor, Washington.
- July 28-Aug. 4—Callers' Camp—Square Acres, East Bridgewater, Mass. Rickey Holden, Ralph Sweet, Dud Briggs, Edith Murphy, Howard Hogue, Lawrence Risens. Write: Square Acres.
- July 28-Aug. 2—Sets in Order Asilomar Institute—Monterey Peninsula, Calif. "Jonesy," Frank Hamilton, Arnie Kronenberger, Bob Ruff, Bob Osgood. Write: Sets in Order Institutes, 462 No. Robertson Blvd., Los Angeles 48, California.
- July 28-Aug. 4—10th Annual Rocky Mountain Square Dance Camp—Lookout Mt., Golden, Colo. Ray Smith, Ernie Gross, Jo Keller, Gerry Twinn, Butch Nelson, Johnny LeClair, Paul Kermiets. Write: Paul Kermiet, address above.
- Aug. 4-11—10th Annual Rocky Mountain Square Dance Camp—Lookout Mt., Golden, Colo. Bill Castner, Ernie Gross, Jo Keller, Gerry Twinn, Bill Mitchell, Paul Kermiets. Write: Paul Kermiet, address above.
- Aug. 11-18—Camp Whirlaway—Square Acres, East Bridgewater, Mass. Dick Forscher, Virg Knackstedts, Lou Browns, Dud Briggs, Edith Murphy, Howard Hogue. Write: Square Acres.
- Aug. 12-17—Banff Square Dance Vacation Institute School of Fine Arts—Banff, Alberta, Canada. Bob Osgood, Director; Ed Gilmore, Jim & Jinny Brooks, Bob Ruff. Write: Morley Merner, c/o Merner Motors, Ltd., Wetaskiwin, Alberta, Canada.
- Aug. 18-23—Funstitute—U. S. Thayer Hotel, West Point, N. Y. Al Brundage, Bruce Johnsons, Johnny LeClair. Write: Al Brundage Vacations, Brookfield, Conn.
- Aug. 19-23—Foot 'n' Fiddle Vacation 'Week—Carrizo Lodge, Ruidoso, N. M. Write: 1501 Travis Heights Blvd., Austin, Texas.
- Aug. 19-24—Lloyd Shaw's Square Dance Fellowship—Colorado Springs, Colo. Write: Lloyd Shaw, Box 203, Colorado Springs, Colo.
- Aug. 24-30—Interlaken Dance Camp, Croydon, N. H. Bob Brundages, Neil Bardens. Write: Interlaken, Box 525, Hanover, N. H.
- Aug. 25-Sept. 1—American Squares School—Camp Iduhapi, Loretto, Minn. Eric Clamons, Lloyd Frazees, Michael Ehrlichs, "Luke" Lukaszewski, Don Armstrongs. Write: American Squares School, address above.

*(Additional Camps listed on page 32)*





Instructor Van de Walker (center) and "graduates"

Photo by Convair

*By Van Van der Walker, San Diego, Calif.*

**W**HEN the first Convair square dance class night was held here in San Diego eight years ago 40 squares showed up, and after the first three nights it became obvious that the group had to be closed or another class started, so great was the interest among the employees at San Diego's giant Convair plant. There was another hall adjacent to the one we were using so a sound system was hastily installed and my wife Dorothy just as unceremoniously installed as beginning teacher, while I held forth next door as intermediate-advanced teacher. This teaching arrangement is still in effect.

Needless to say, the years have brought many changes in teaching methods and thinking concepts towards square dancing as an industrial activity.

One of the most significant changes was the realization that this was a wonderful activity, here to stay, and that an industry as large as Convair had employees living all over the place. They were asking if they could bring friends and neighbors so, with Convair's blessing, the

classes were opened to them, on the assumption they would take square dancing back home with them, start clubs and so contribute in one more way to community life.

### Two Sections

The actual dancing was broken down into two sections. And here is how it works:

A beginners' group is started twice yearly on Tuesday nights. They get 15 weeks of basic work with Dorothy's teaching. The best modern teaching methods are employed. Since the splendid articles by Bob Ruff in *Sets in Order* just about apply, we won't expound further on these. Round dancing basics are included, usually during the first 15 minutes. Smoothness is stressed from the very first lesson.

These beginning classes are held open for three nights and then closed. We would like to say here that in opening an industrial group to non-employees there should be no restrictions as to their status, but they should be taken in with full privileges.

After eight weeks of basics the beginners have a party night once a month, with live music and guest callers, and, inasmuch as the majority of the group are working people who have to labor the following day, the class is held to two hours, 8 to 10 P.M.

Children are made welcome, with the following provisions: they must be at least 12 years old and dance in their own squares; their parents must be present; and in cases

### From The Convair Recreation Association

"Recreation in Industry recreates the tired drooping spirits, promotes a healthier personal interest in the Company and the job and develops an Esprit de Corps that makes for a winning team. After eight years, Square Dancing at Convair is still one of the most popular of activities."

Chief of Employee Services  
(Signed) James K. Field



where a square of their own age is not available their parents must take them into squares, if they dance.

There is always present at these Tuesday classes at least a square from the more advanced Thursday group, who cheerfully help out where they're needed. On party nights, these dancers act as hosts to the beginners, taking care of refreshments, etc.

At the end of 15 weeks, the class is turned over to me for intermediate and more advanced work for a period of 10 weeks. At this point, those who especially enjoy round dancing can come a half hour early for instruction, preceding the square dancing.

After the 10 weeks comes Graduation and a "final exam" in Squares and Rounds, which usually turns out to be something on the order of Barnacle Bill and Seven Jumps.

The dancers are now welcomed into the club, Convair Hoedowners, which dances on Thursday nights, and a new beginning class is ready to go again on Tuesday. Very little advertising is needed; the groups fill up by "word of mouth." Our hall holds 25 squares and we have learned not to overcrowd it. Thru the period of years there have been some 3000 beginners.

Now comes the pay-off, the mingling of new dancers into the club. And let's face facts. Any time you mix dancers with 6 months' experience into a group which has been dancing much longer, you have a problem. The dancers who came to the class with the sole intention of learning to dance and then joining a club in their own neighborhood have said goodbye at Graduation. You can't help but feel a little twinge when they leave, but you still have the employees to integrate with the Thursday club.

### **Begin With Rounds**

Thursday nights begin at 7:30 with a Round Dance Workshop; at 8:00 there is a Square Dance Workshop; from 8:30 to 10 P.M., dancing. Every attempt is made on the first few nights to have on hand a little round dance or two that is new to the older group and yet one that the newer dancers can master easily. The same for square dances—some little gimmick to intrigue the older dancers and yet one the newer ones can "catch on" to quickly, thus gaining confidence.

One thing that really helps the intermingling is the willingness of the experienced dancers

to mix with the new ones. Usually a group of them have set themselves up with the sole purpose of dancing with the new group, making them feel at home and welcome.

We have been asked many times about the level (horrible word) that can be maintained in a group such as this. Thru the use of the Workshop method a good fun level can be maintained. In fact, the Workshops have turned out to be highlights.

### **Steady Progress**

Dorothy and I feel it our duty to keep the dancers steadily progressing and here the Workshops are an additional benefit, allowing the instructor to use new patterns, the older dancers to let off steam, the newer ones to learn. That this policy pays off is evident when your dancers come glowing back from dancing at a big Jamboree or out of town with accounts of how they could keep up.

The regular dancing period is held to a level which will insure that most of the floor will dance, mingling perhaps one or two of the new patterns the dancers like with old familiars. If the floor has a bad time with one tip, the next will be something *everybody* can do. The last tip is always old favorites. Never let them head for home feeling frustrated.

There are a few problems connected with an industrial group about which nothing can be done. Ten-hour shifts, night-shifts, etc. You just have to grin and bear it when some of your sharpest dancers come up and say, "Well, we're going on night shifts for four months." Some of them go thru beginners' class three or four times because of this. But love it.

Under the Convair set-up the Commissioner is solely responsible to Convair for the finances and welfare of the group. We cannot have officers but a Steering Committee is elected from the floor every six months and with the Commissioner and Teachers strictly as advisors they set up their special parties, their Fourth Saturday Dances, and special events.

We have been particularly fortunate in that our Commissioners and the Convair folks have looked with pleasure upon the square dancing here and have been in every way co-operative. Modern industry can certainly contribute to the square dance activity as a community project. Maybe there is something that can be done in your town. Why not investigate?



# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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462 North Robertson Boulevard  
Los Angeles 48, California

Editions: Regular, Callers ★  
California ★★ California Callers ★★★

## AS I SEE IT . . . by Bob Osgood

I like anniversaries—not just birthdays that I tend to make folks feel older—but real honest-to-goodness “milestone” anniversaries. Actually, I like 'em so much I've been accused of just looking for special holidays to commemorate.

Now you take this copy of Sets In Order, for example. This is our One Hundredth issue. When I think back to the summer of 1948 and remember our feelings at the time Sets In Order was being thought up, this 100 looks mighty big.

Placed one on top of another, all the copies released to date would make a stack. Actually, if you thrive on colorful statistics, we've written 4364 pages. There have been approximately 1,000,850 copies printed. So far we've run 815 square dances & breaks and 298 round dances.

Our subscribers, bless their 15,000 little ole hearts, live in all of the 48 states, all of the Provinces of Canada and at last count, in more than 40 foreign countries.

As part of our reason for existence we've turned out 98 different phonograph records, 13 books on Square and Round Dancing, and over a dozen special items such as diplomas, decals, recognition pins, etc.

Our summer camps at Asilomar, our several television series, the giant Diamond Jubilee which attracted 15,000 dancers to Santa Monica, the special motion picture on Square Dancing which is used in our schools and by the State Department overseas, are all part of the Sets In Order Story.

To my staff, Jay and Helen Orem, Ruth Paul, Marvin Franzen, Joe Fadler, Frank Grundeen, Rae Jones, Jane McDonald and others, and most especially to all of you out there who have served as correspondents, subscription boosters, unofficial photographers and writers, Thanks!

Sure, this is a flag-waving editorial. Frankly I've enjoyed looking back at the first one hundred issues. Now let's look ahead and see how we can best help this contemporary Square Dance movement through our next 100.

Best to you all!

Sincerely,

*Bob Osgood*



(More letters)

Dear Editor:

We enjoyed the article regarding the Second Annual Round-Up of American Square Dancers in Europe. On or about March 10th the Heidelberg Hoedowners will sponsor the spring quarterly round-up. Cal Golden will act as M.C. and we expect a good representation from all the clubs in Europe. All of us here are working very hard to keep the square dance movement going. It is only through square dance magazines such as yours that we learn of all the latest dances and rounds, and the latest records. Thus, you can imagine how much we look forward to our Sets in Order every month.

Margo Baughman  
Heidelberg, Germany

Dear Editor:

I have enjoyed your Sets in Order very much, especially the "Tips for Callers" and, "Leadership in Square Dancing." Keep this type of article coming; they're good for all Square Dancers.

Ralph A. Gilpin  
Rock Springs, Wyo.

Dear Editor:

Our Square Dance Club has a problem and we thought your organization may be able to help. Our Club, the "Local Yokels" of the Deer Lodge Community Club, has recently originated its own Square Dance Orchestra, of which we are very proud, as we are the first Club in Greater Winnipeg to do so, but, as mentioned we have a problem and that is that we are unable to obtain any sheet music in Winnipeg for the Round Dances that are taught and were wondering if this type of music could be obtained through Sets in Order. Should your organization not handle this music perhaps you could advise us where it could be obtained. For example we are looking for music for such dances as "Dreaming," "Drifting," "Penny Waltz," "Submarine Waltz."

Mrs. June B. King, 347 Winchester St.  
St. James 12, Manitoba, Canada

(Editor's Note: Right at the present time we don't have an answer regarding the availability of sheet music for the currently popular rounds. Can any of the readers help?)

(More letters pages 22 and 23)

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We were very pleased that you were able to use the article on "TV in Boise." (S.I.O., January 1957). Our TV program continues to pay off. Our January class drew 17 sets of new dancers and other classes also report large gains.

Roland Onffroy  
Boise, Idaho

Dear Editor

I've been a subscriber to "Sets in Order" for the past 25 years. The cleverest thing is those Grunden cartoons done by Chuck Jones on the back page of the magazine. Where duz he get those ideas? Why don't Chuck Jones sign his own name? They're nothing to be ashamed of. Or is Grunden a foreign translation for Chuck Jones? If so, what language is it and what is a Grunden?

Joe Seedo  
Brooklyn, N. Y.

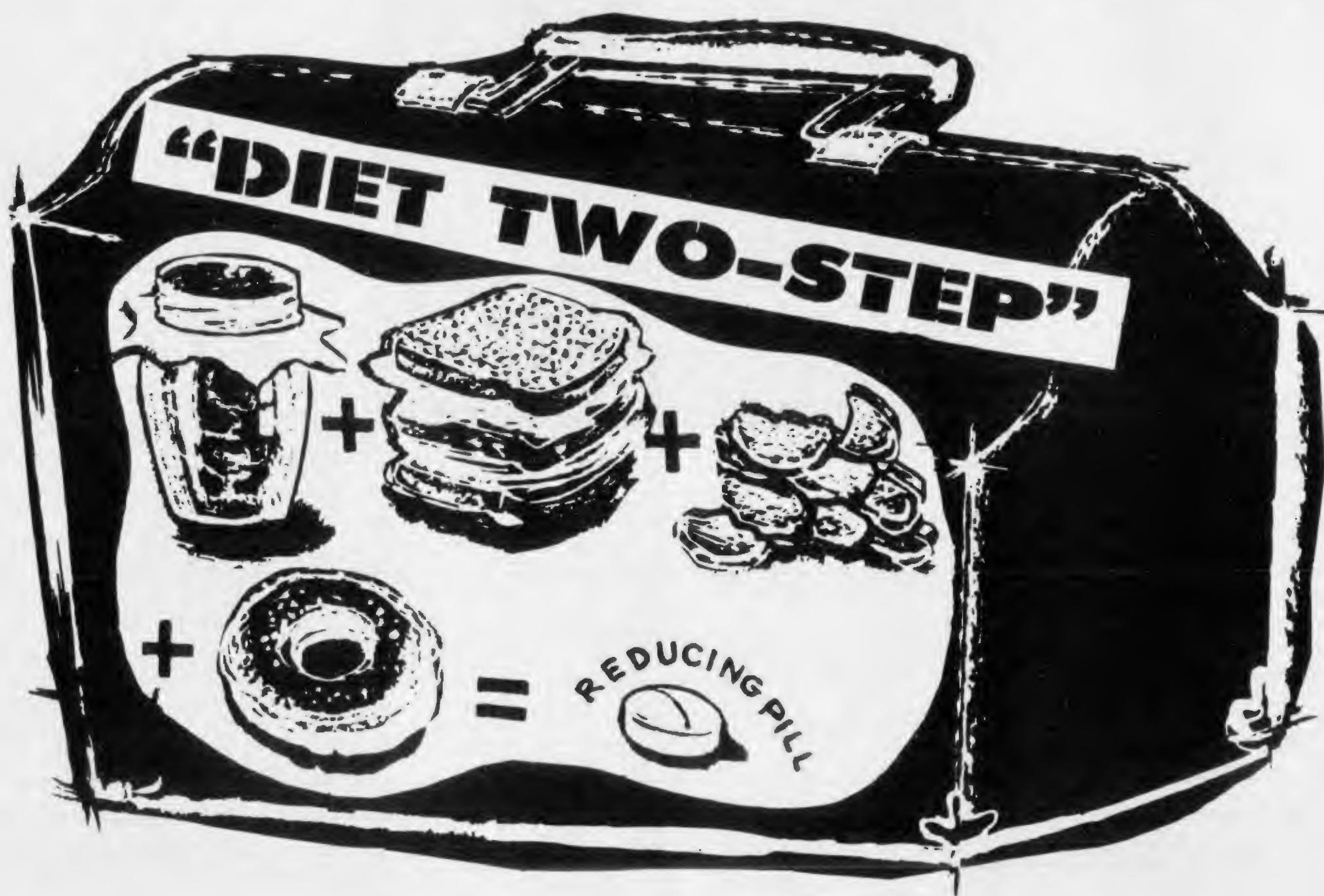
Dear Editor:

Recently I was in Phoenix, Arizona, and while there I had the pleasure of visiting a class of Mike Michele's. Later we visited a dance by Cowbells & Cowpokes. We were warmly accepted, my teen-age daughter danced and enjoyed it very much. I want you to know those swell Phoenix folks are really friendly—and can they dance! . . . It gives you a warm, good feeling when you go to a strange place and as soon as you find the square dancers you don't feel so lonely any more. . . .

Mrs. James Scott  
Kellogg, Idaho  
(Continued next page)



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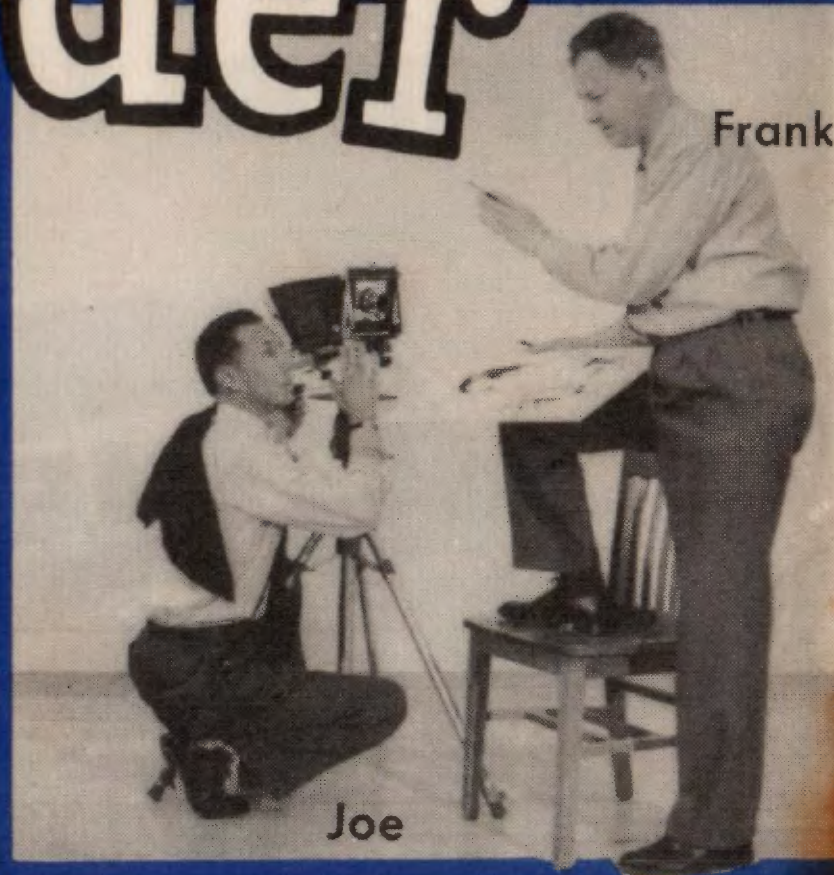
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The Magazine of  
SQUARE DANCING



Ruth

Marvin

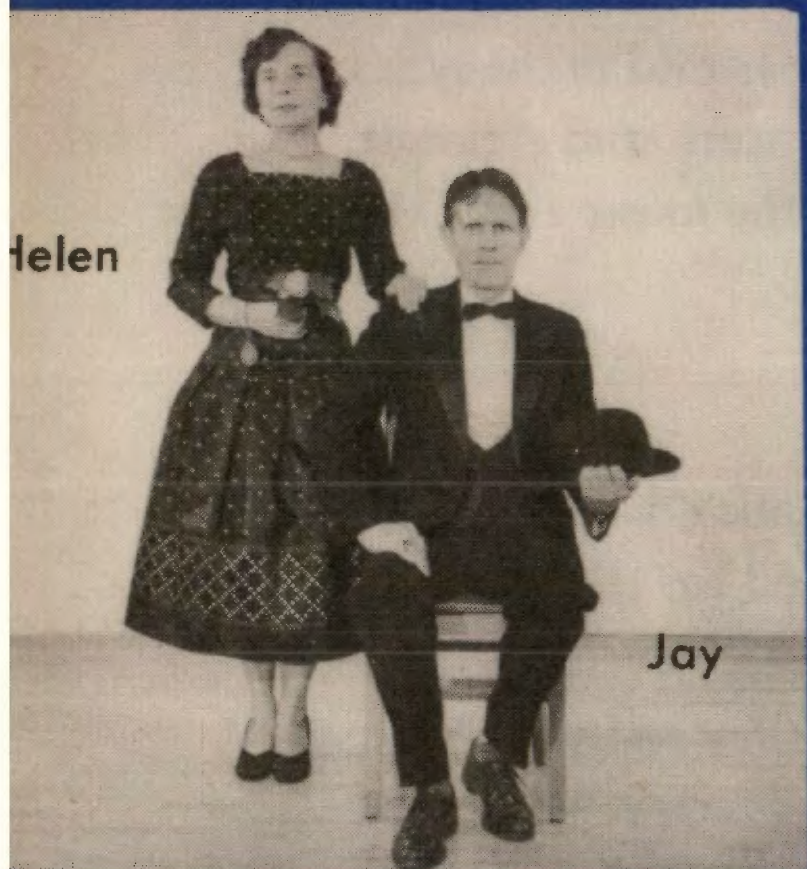


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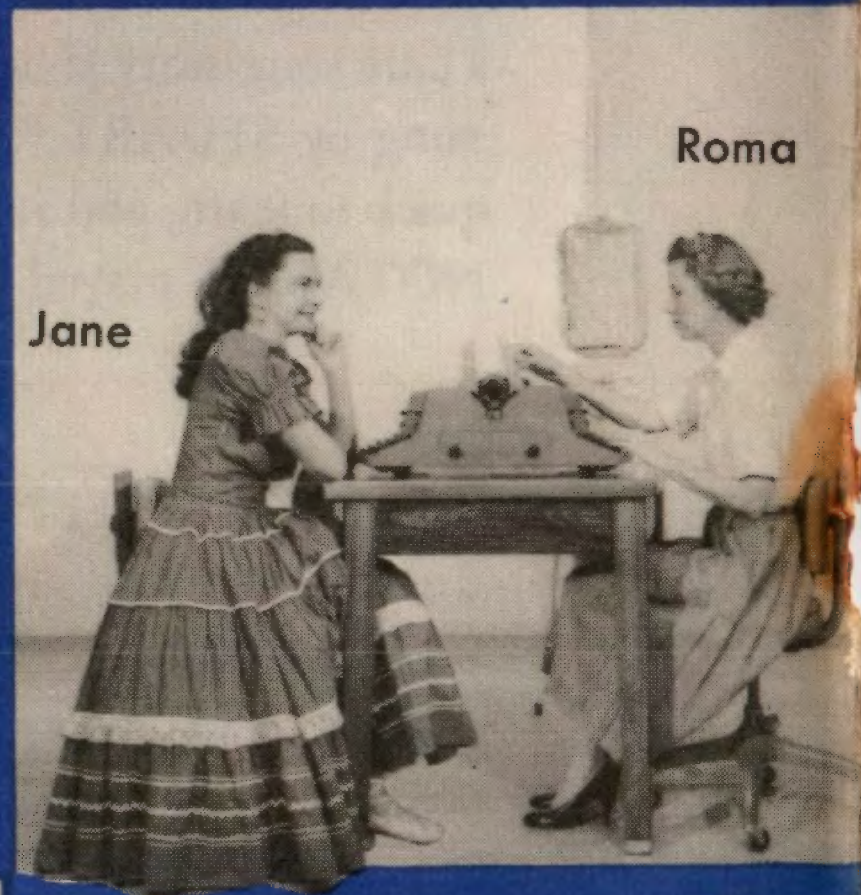


Bob



Helen

Jay



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Roma

APRIL, 1957

THIS IS OUR  
100th ISSUE  
BY GEORGE

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